Matthew Barton Ltd

European & Asian Works of Art | London

Wednesday 22nd November 2017

AUCTION ENQUIRIES AND INFORMATION

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Code name: KOKU

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Nicola Chan

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Peter Arney (Ceramics)
Phillip Howell (Ceramics)
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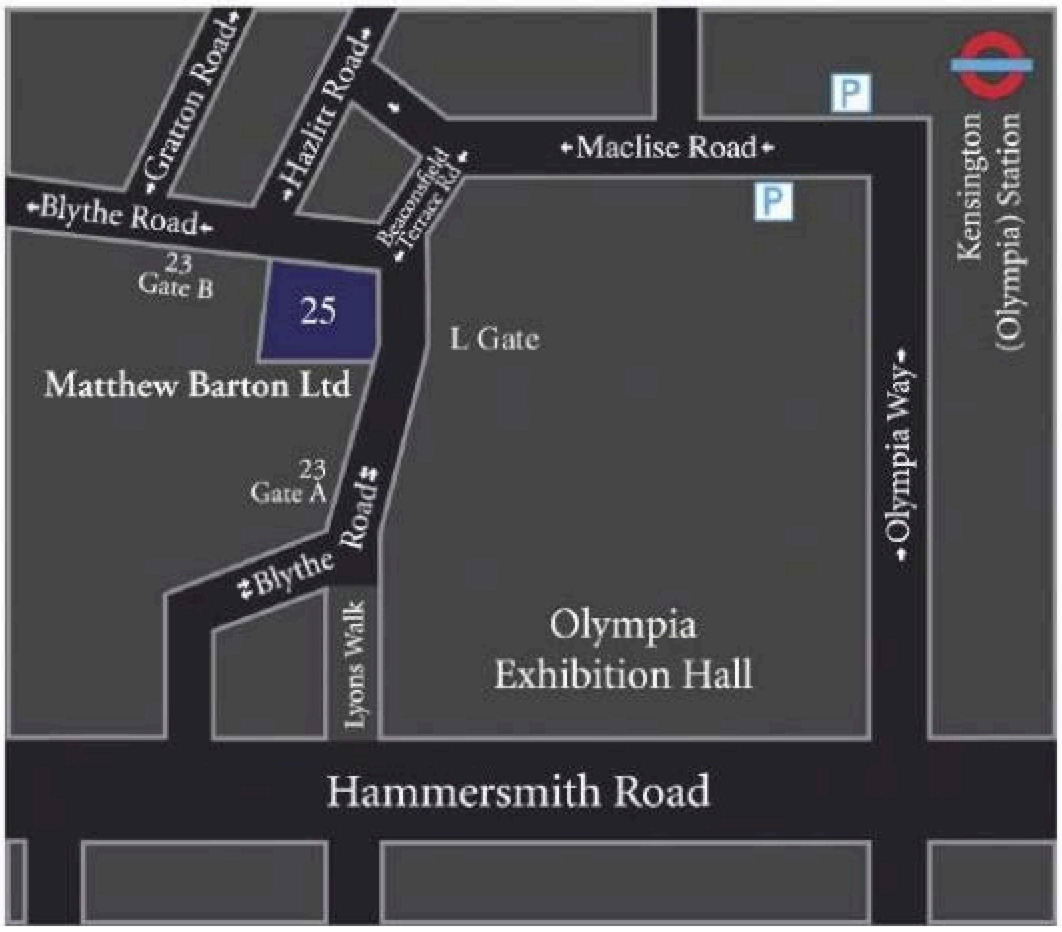
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Front cover: Lot 70 & 335
Back cover: Lot 323

Matthew Barton Ltd

EUROPEAN & ASIAN WORKS OF ART

TO BE SOLD BY AUCTION AT

Matthew Barton Ltd
25 Blythe Road
London W14 0PD

PUBLIC EXHIBITION

Sunday 19th November
12 noon to 4pm

Monday 20th November
10am to 8pm

Tuesday 21st November
10am to 5pm

DAY OF SALE

Wednesday 22nd November 2017
at 11am, precisely

This auction is conducted by Matthew Barton Ltd in accordance with our Conditions of Business printed in the back of this catalogue.

IMPORTANT INFORMATION FOR BUYERS

All lots are offered subject to Matthew Barton Ltd's Condition's of Business and to reserves. The Conditions of Business for Buyers, are published at the end of the printed catalogue.

A Buyer's Premium of 23% is applicable to all lots in this sale. The Buyer's Premium is subject to VAT at the standard rate (currently 20%). Unless otherwise indicated lots are offered for sale under the auctioneer's margin scheme and VAT on the Buyer's Premium is payable by all buyers.

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Cataloguing Practice

PLEASE NOTE THAT ALL MEASUREMENTS ARE APPROXIMATE AND THAT ILLUSTRATIONS ARE NOT TO SCALE. Weights may only be accurate to within 5 grams. Weights shown as '(*oz)' are in Troy Ounces and rounded down to the full ounce.

~ Lots marked with the symbol '~ ' have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import and export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot.

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It is common practice for many gemstones to be treated by a variety of methods to enhance their appearance and the international jewellery trade has generally accepted these methods. Although heat enhancement of colour is usually permanent, in some cases this could affect the durability of a gemstone. Oiled gemstones may need re-oiling after a certain period. If no gemmological report is published in the catalogue, prospective buyers should be aware that the gemstones or pearls could have been enhanced by some method.

Condition: not normally recorded and all lots sold as viewed. Obvious faults may be recorded in italics at the end of a description for ceramics. Condition reports can be requested prior to sale. Whilst we are pleased to provide a general report of condition, we are not professional conservators or restorers and any statement made by Matthew Barton Ltd is merely a subjective, qualified opinion. Prospective buyers should satisfy themselves in person wherever possible as to the condition of a lot, or ask an agent to inspect it for them.

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Payment is due in sterling at the conclusion of the sale and before purchases can be released. Please note that we require seven days to clear sterling cheques unless special arrangements have been made in advance of the sale. We are pleased to accept Visa and Mastercard credit cards for which a surcharge will be made of 3% of the transaction total. There is no surcharge for payments made by UK debit cards. Cash and Credit card payments above £6,000 and "card holder not present" payments above £2,000 will not be accepted without prior arrangement.

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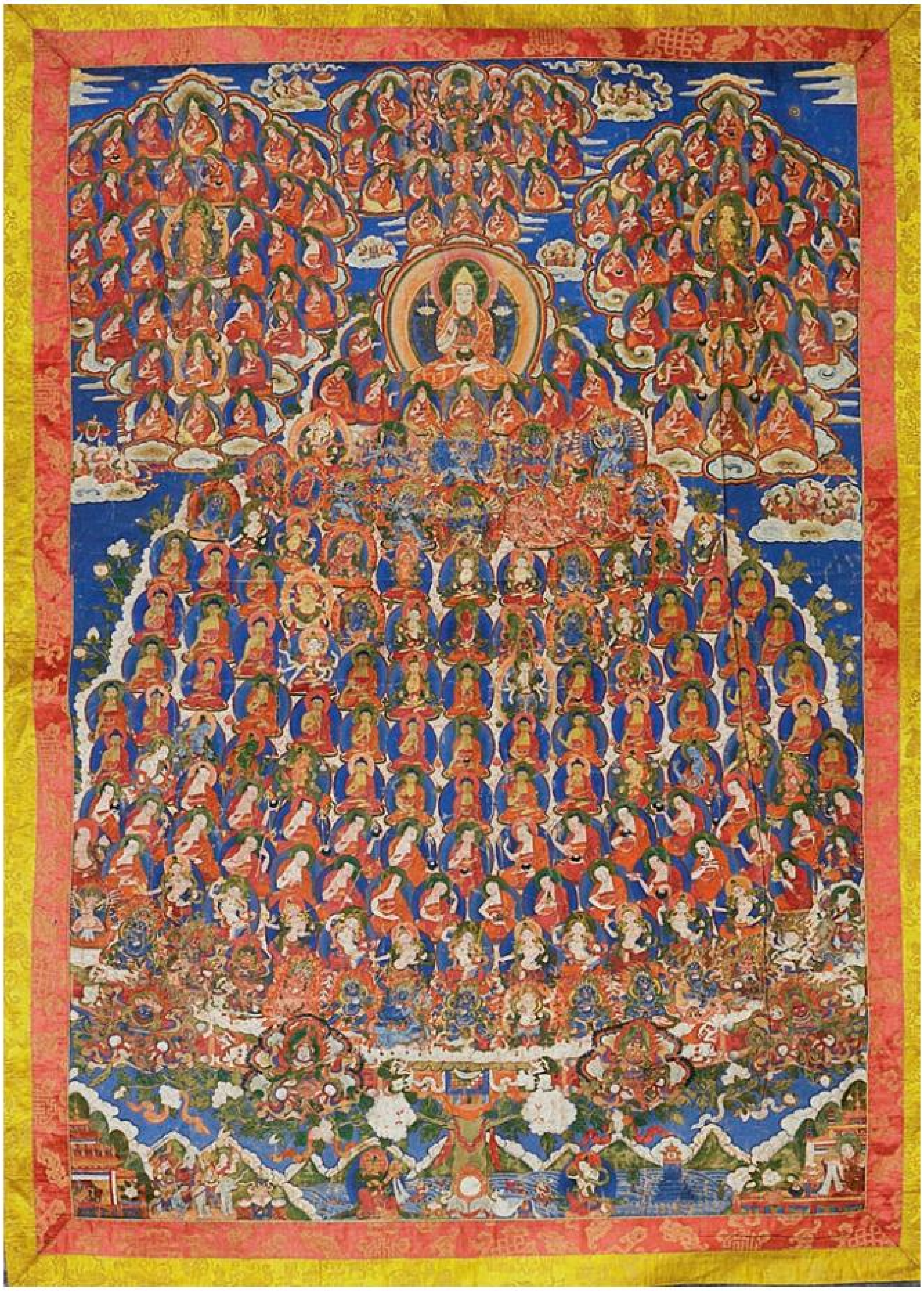
Matthew Barton Ltd

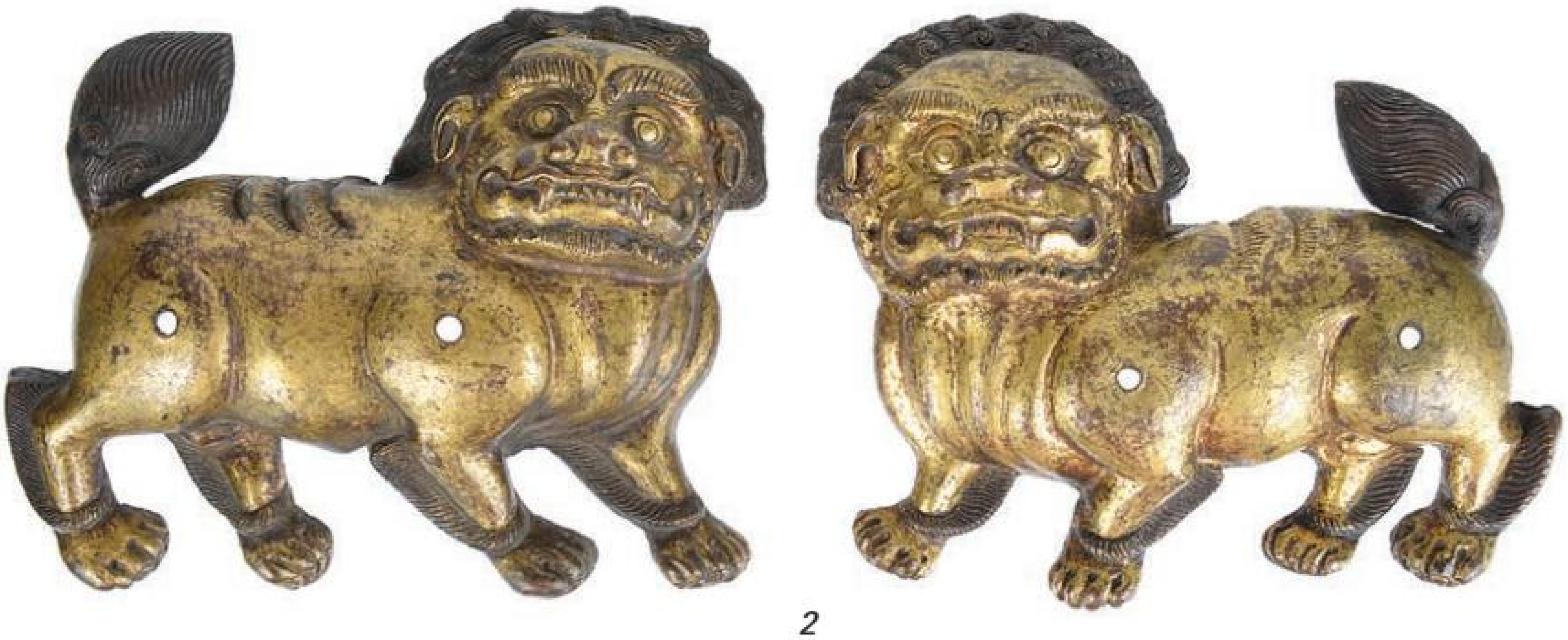
EUROPEAN & ASIAN WORKS OF ART
Wednesday 22nd November 2017 at 11am



1

1
A LARGE TSONG-KA-PA LINEAGE THANG-KA, TIBET, 19TH CENTURY
pigment with gold on cloth, brocade silk mount, the subject seated at the top, suspended in the heavens, wearing his monk's cap, holding a small image of Buddha on his lap, a *khadga* and *pustaka* on *padmas* at either shoulder, surrounded by his followers in the *gelugpa* sect, along with various forms of Buddha, Bodhisattvas, Dakinis and Dharmapalas, Buddhist *mantras* inscribed in red on the reverse,
102 x 70cm (painting)

£4500-5500



2

2

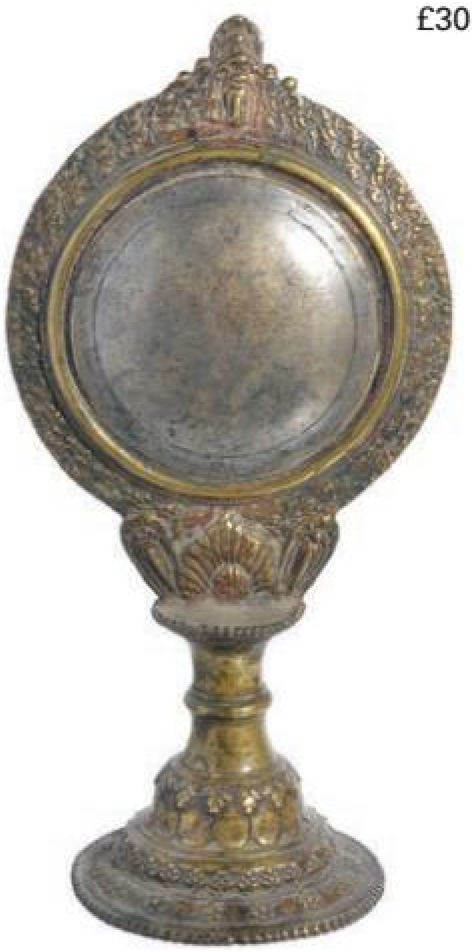
A PAIR OF COPPER-GILT RELIEFS OF LIONS, TIBET, 16TH/17TH CENTURY

probably from a shrine, each with bulging eyes, protruding fangs and matted mane, two piercings on body for attachment

13 x 18 x 5cm

(2)

£3000-4000



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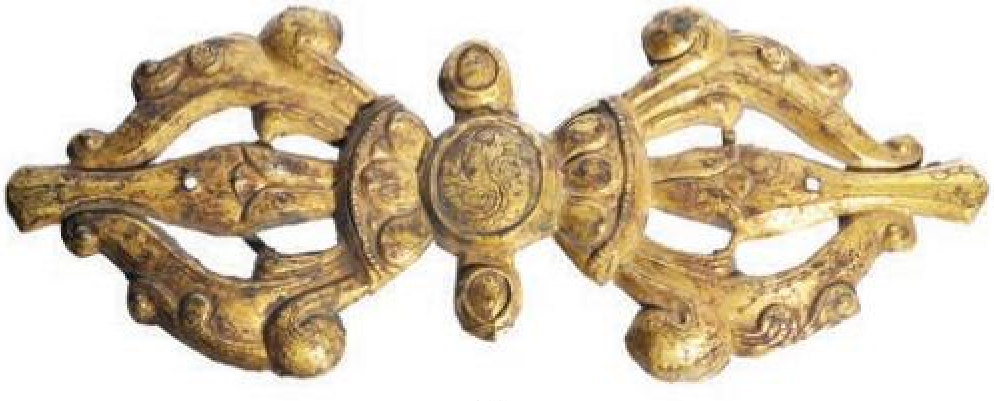

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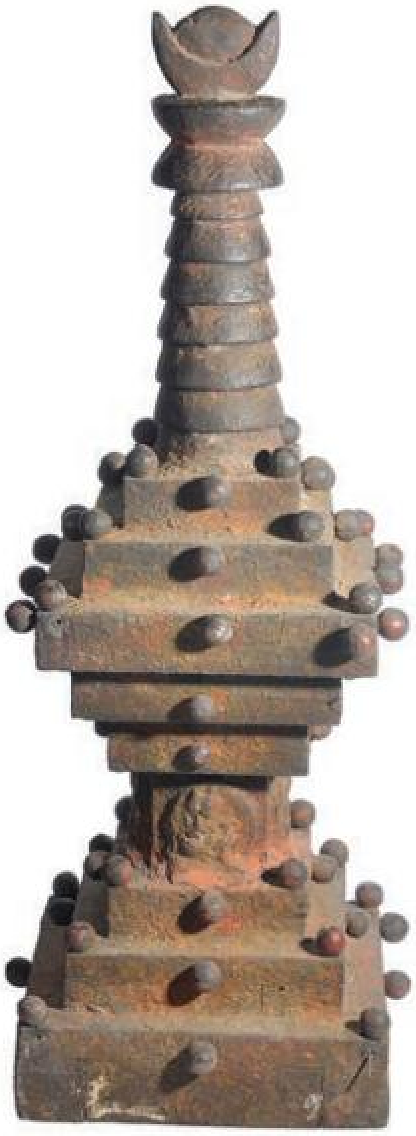

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3

A BRONZE MIRROR, NEPAL, CIRCA 18TH CENTURY

of circular form, the tinned convex surface disc set within a foliate border, on flared base with bud and bead decoration

25cm high

£250-350

4

FOUR TIBETAN RITUAL OBJECTS, 20TH CENTURY

comprising a *ghanta,* two *phurbu,* and a *dorje*

28.5cm long and smaller

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£100-150

5

COPPER-GILT VAJRA EMBLEM, TIBET, CIRCA 18TH CENTURY

with incised and repoussé relief design, gilded on outer side, pierced at either end for attachment

25.5cm long

£250-350

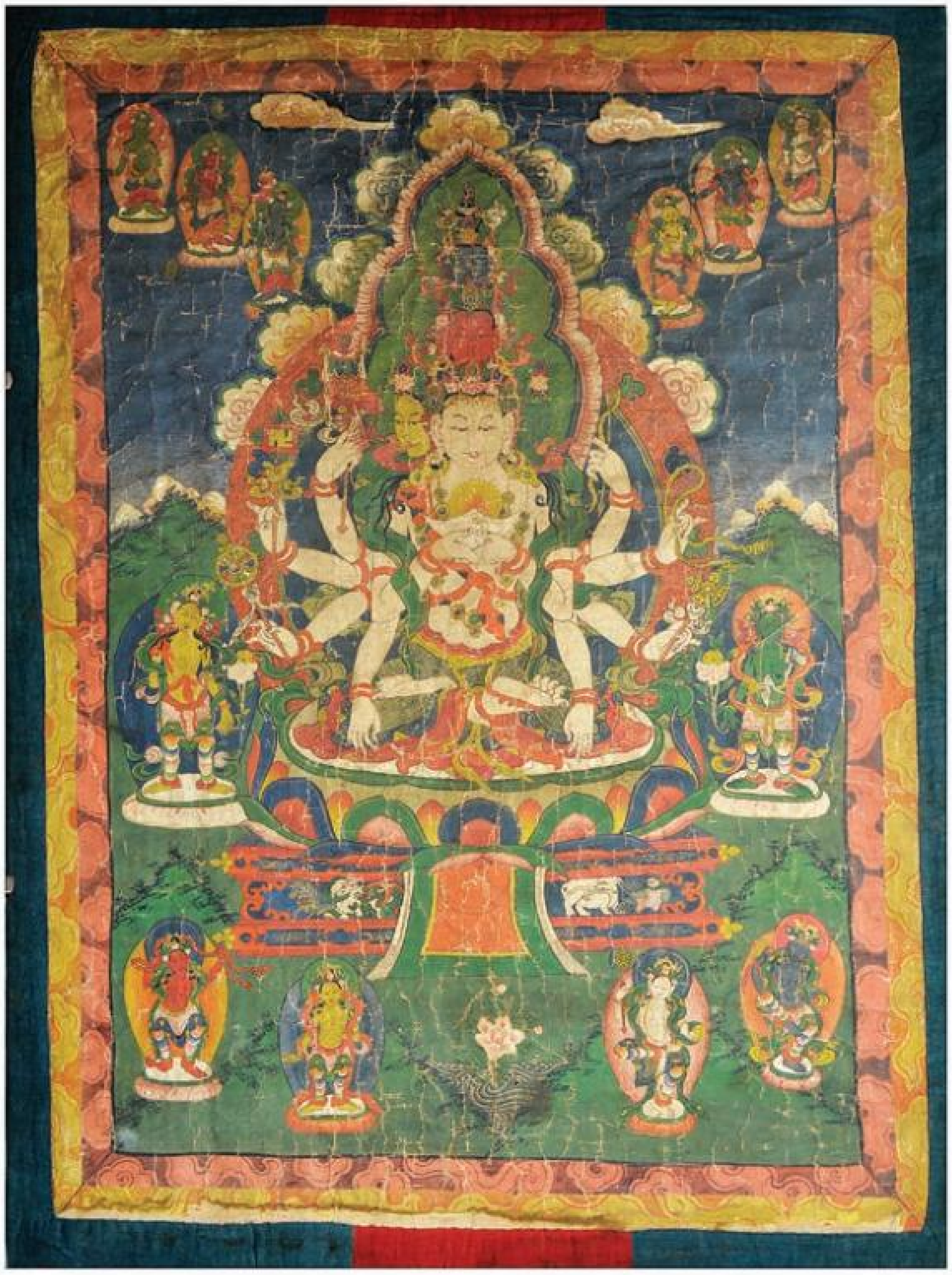
6

A WOOD MODEL STUPA, NEPAL, 19TH CENTURY

the stepped base with cylindrical drum with relief images of Buddhist deities, supporting a similarly stepped superstructure with tapering finial and sun and moon emblem at the top, the surface punctuated with ball motifs, traces of *puja* pigment

49cm high

£250-350



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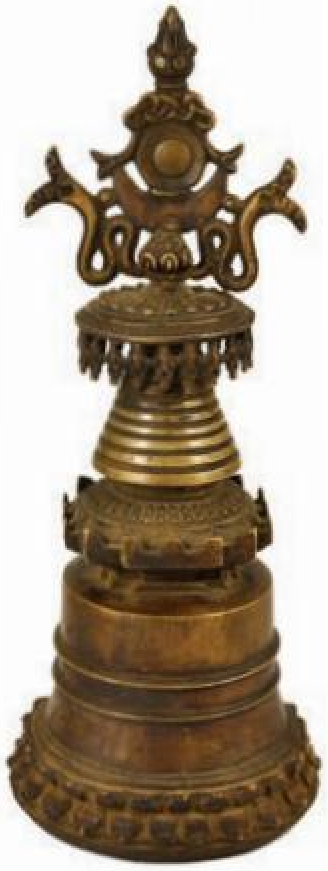

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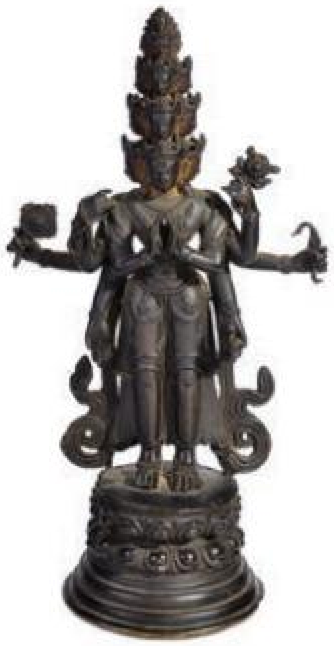

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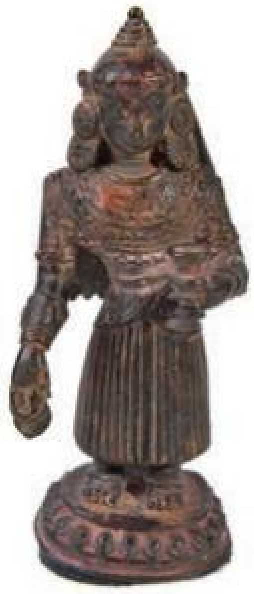

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7

A THANG-KA DEPICTING AVALOKITESVARA, TIBET, 19TH CENTURY
pigment on cotton, cloth mount, the ten-armed, multi-headed deity with white body, seated on a lotus throne, holding various attributes, surrounded by twelve diminutive figures of subsidiary Buddhist deities, painted cloud border
72 x 50cm main image

£2000-3000

8

A BRONZE STUPA, TIBET, 18TH CENTURY
in Pala style, the drum with lotus base and sealing plate underneath, the tiered tapered superstructure surmounted by parasol with lotus finial and sun and moon emblems flanked by a billowing pennant, the top with flaming jewel emblem
37cm high

£2000-3000

9

A BRONZE FIGURE OF AVALOKITESVARA, TIBET, 18TH CENTURY
in Pala revival style, the eight-armed, ten headed Buddhist deity with primary hands in *namaskara mudra,* standing on a circular double lotus base, his face with traces of cold gilding, an incised Tibetan character underneath,
16cm high

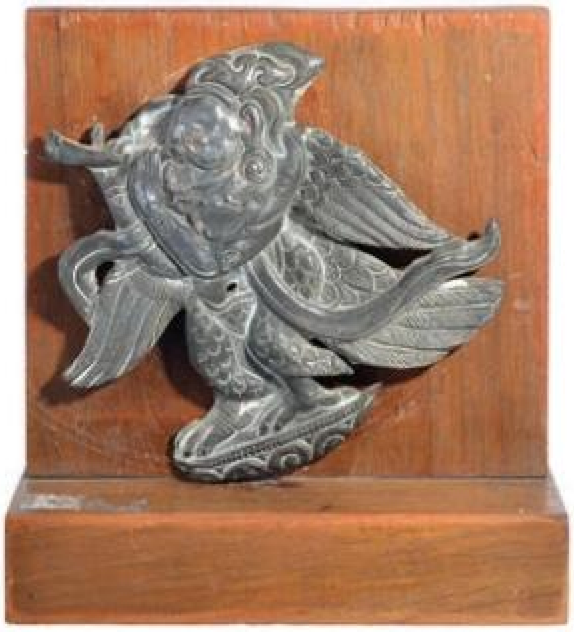
Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£500-800

10

A FEMALE DEITY, NEPAL, 17TH CENTURY
bronze, the figure standing on a lotus base, her body slightly flexed at the waist, holding a *kalasa* in her right hand, a goblet (?) in her raised left, wearing pleated skirt, bracelets, bazubands and multiple necklaces, her ears covered with twin disc earrings, her head with tiered conical headdress and long pleated scarf behind
13cm high

£1500-1800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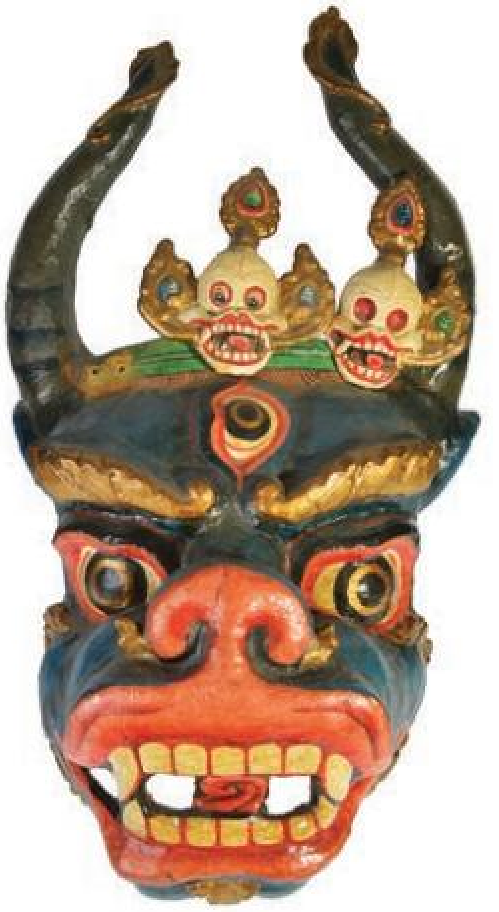
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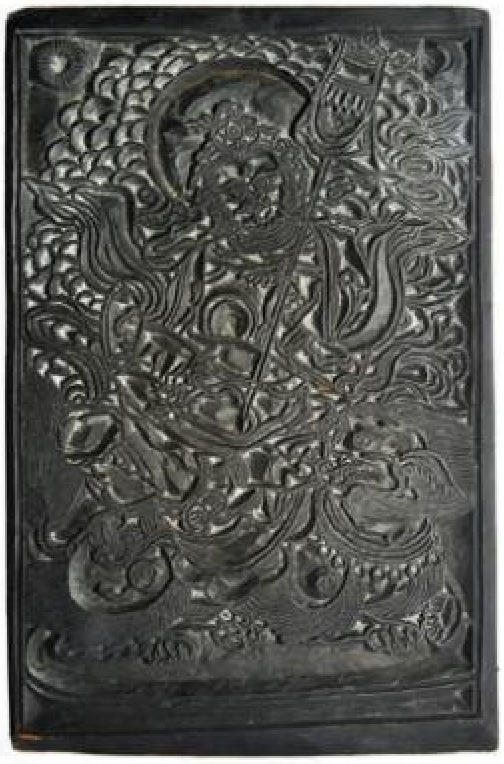
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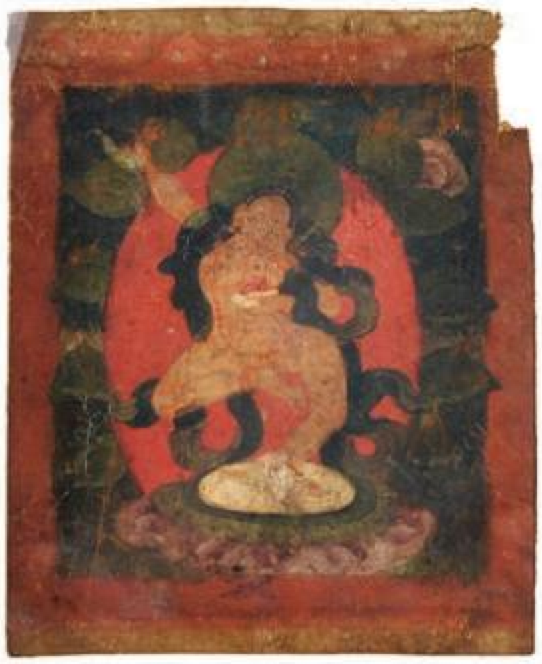
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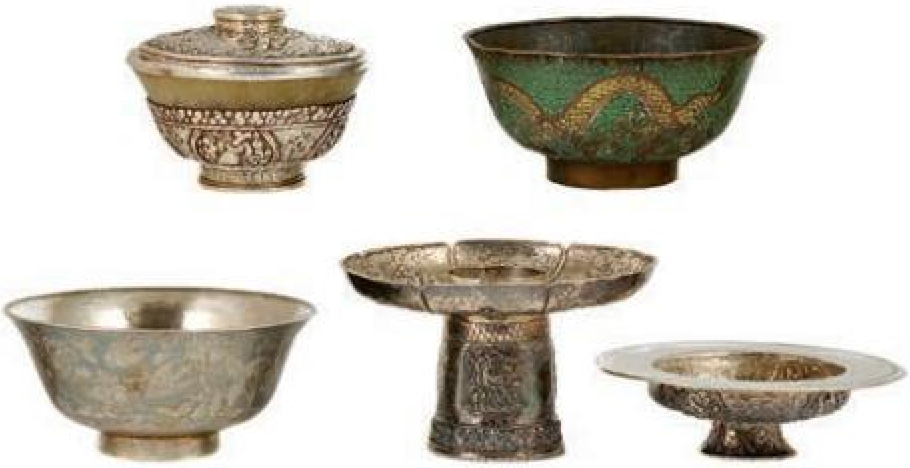
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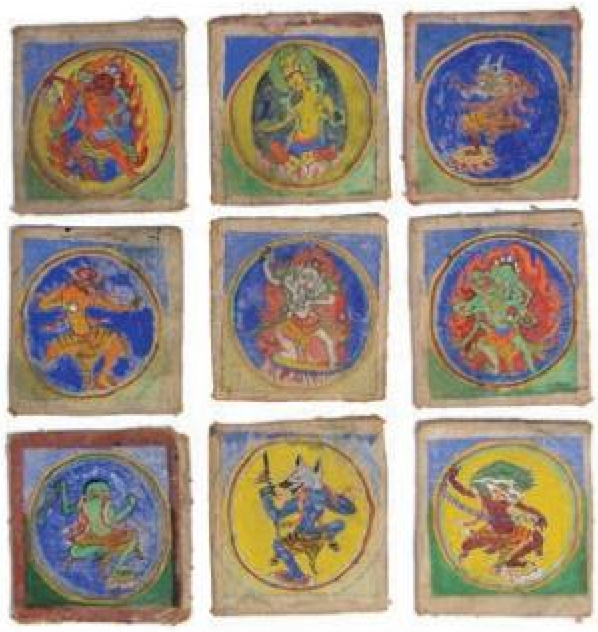

16 part

11

A SILVERED COPPER REPOUSSE FIGURE OF A KINNARA, TIBET, 19TH CENTURY
with human arms and head, blowing a horn, his lower body in the form of a bird, standing on a lotus base, mounted
15cm high

£200-300

12

A PAINTED RITUAL MASK, TIBET, 20TH CENTURY
cloth and papier-mache composition, in the form of a head of Vajrabhairava, the fierce buffalo head with bulging eyes and skull tiara
53cm long approx.

Provenance: Henry Brownrigg, London (1943-2016)

£100-150

13

A CARVED WOOD PRINTING BLOCK, TIBET, EARLY 20TH CENTURY
depicting a *dharmapala* (defender of the law) riding on his lion, with fierce expression, billowing robes, and holding a standard
35 x 22 x 1.8cm

£120-150

14

A TSAKLI DEPICTING VAJRAVARAHI, TIBET, CIRCA 18TH CENTURY
pigment on cloth, red border, *mantras* in Tibetan script on the reverse, framed
16 x 12.5cm approx.

£150-200

15

THREE TEA BOWLS, TIBET AND CHINA, 19TH CENTURY
comprising one of silver, with lid and stand, incised floral decoration, one of hardstone part-covered with chased sheet silver and a copper bowl with Chinese cloisonné dragon design
13.2cm diam. and smaller

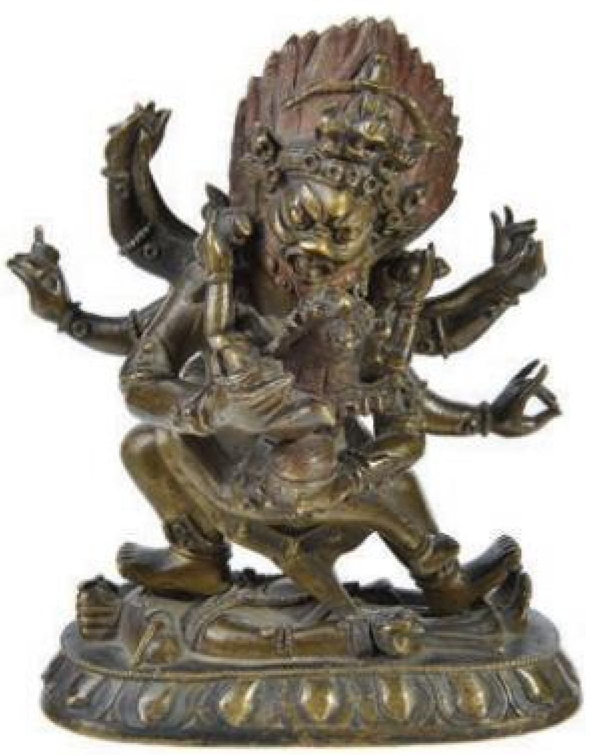
£400-600

16

A COLLECTION OF TIBETAN MINIATURE PAINTINGS (TSAKLIS), MOSTLY 19TH CENTURY
comprising sixteen square paintings on cloth and four others on paper, depicting various tantric and Buddhist deities and emblems, most inscribed on the reverse in cursive Tibetan script
10.5 x 7.7cm
(20)

Provenance: Private Collection, London

£250-350



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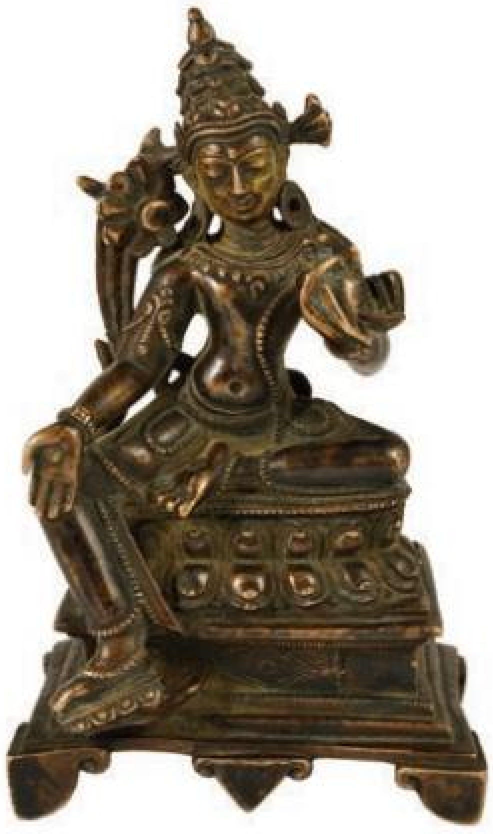
17

A SINO-TIBETAN BRONZE FIGURE OF MAHAKALA, CHINA, 19TH CENTURY

the six-armed tantric deity standing on a boar-headed corpse on a single lotus base, embracing his consort in *yabyum,* both holding *karttrka* and *kapala*, his other hands with various gestures and attributes, with fierce expression and flared red pigmented hair with *vajra* emblem
15.5cm high

£1500-1700



18

18

A PALA STYLE BRONZE FIGURE OF PADMAPANI, TIBET, CIRCA 18TH CENTURY

on raised rectangular base, seated in *lalitasana* on a double lotus, his right hand in *varada mudra,* his left raised holding the stem of a lotus *(now missing)*
14cm high

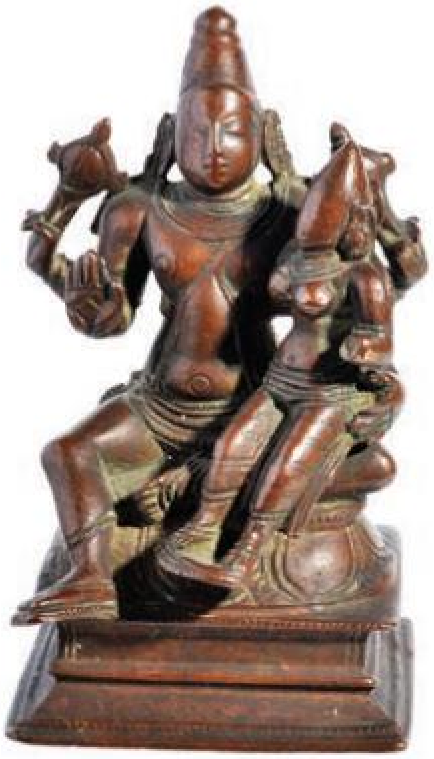
£1200-1500

19

A BUDDHIST RITUAL BELL, TIBET, 19TH CENTURY

cast brass, iron and bell metal, the handle in the form of a half-*vajra,* the sides cast in relief with *kirtimukhas* holding swags in their mouths and repeated *vajra* motifs
17.5cm high

£100-150



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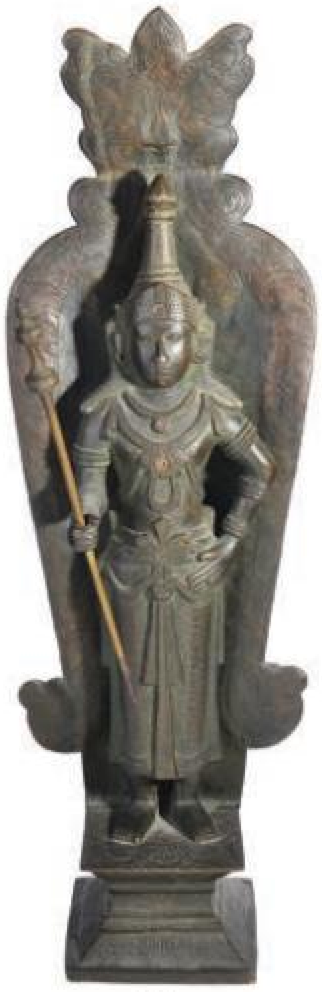
20

A BRONZE SHRINE DEPICTING LAKSHMI-NARAYANA, SOUTH INDIA, CIRCA 18TH CENTURY

the four-armed god Vishnu seated in *lalitasana* on a raised lotus throne, with his consort Lakshmi on his knee, his primary hands holding her and in *abhaya mudra,* his upper hands holding *sankha* and *cakra*
10.8cm high

Provenance: From the collection of the late Peter Cochrane, acquired in 1965, inv. no. JPC 65/32.

£400-600



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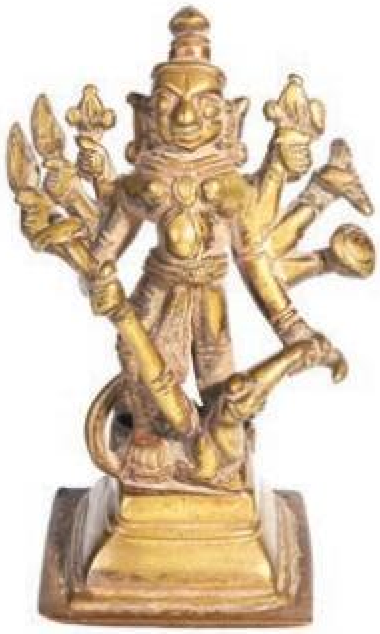
21

A SINHALESE BRONZE FIGURE OF A DVARAPALA (?), SRI LANKA, LATE 19TH/EARLY 20TH CENTURY

standing on raised plinth, wearing elaborate inlaid jewellery and tall headdress, holding a staff in his right hand, a *prabha* with *kirtimukha* behind, *sinhala* inscription underneath
53cm high

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£200-300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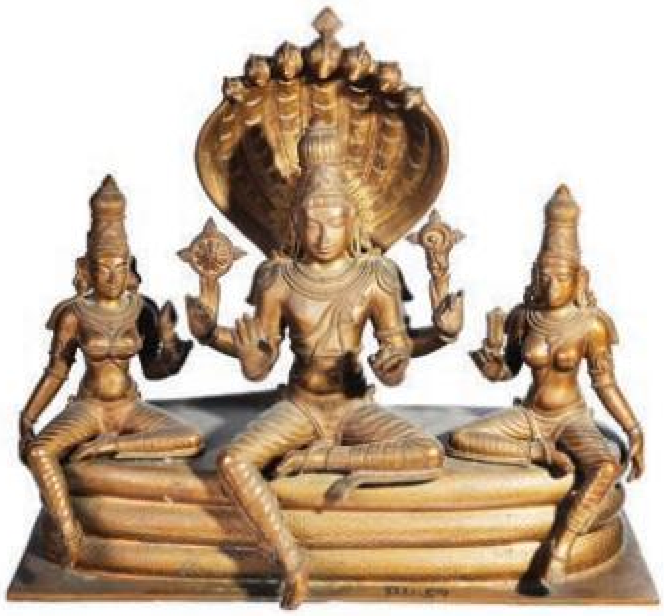
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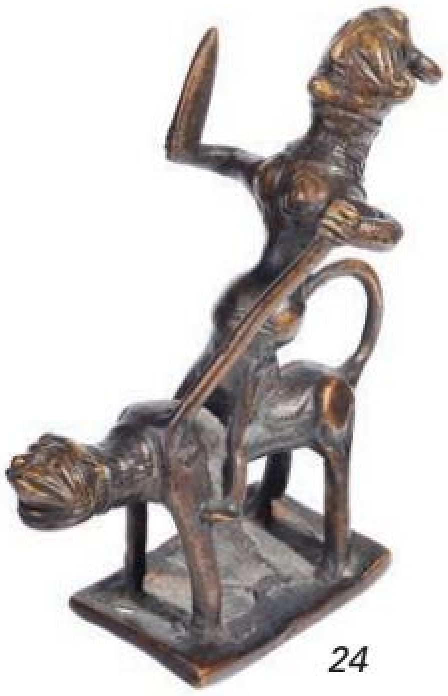
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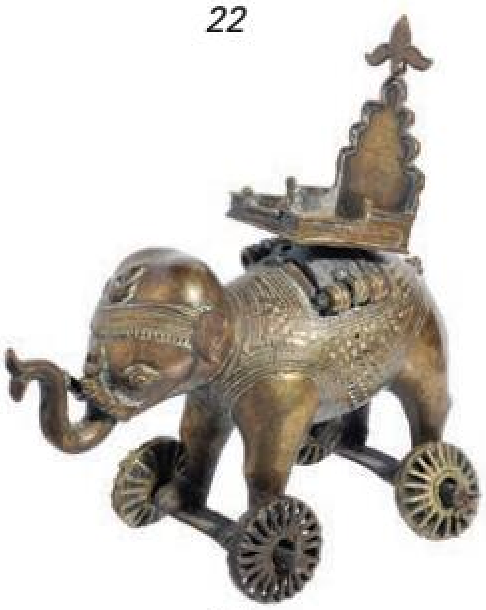
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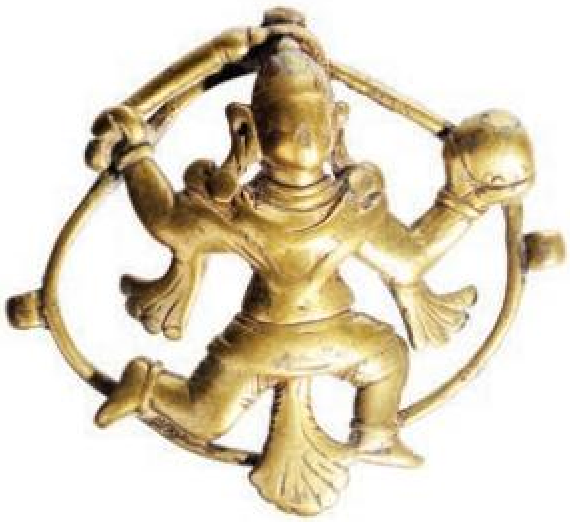
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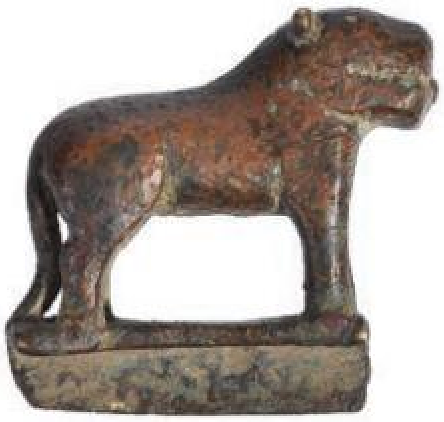
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22

A BRASS FIGURE OF DURGA MAHISASURAMARDINI, WESTERN DECCAN, CIRCA 18TH CENTURY

on tiered base, the eight armed goddess depicted slaying the buffalo demon, grasping its head and wielding her trident in her primary hands, her other hands holding her various attributes
12.5cm high

For a related figure of Durga Mahisasuramardini from Maharashtra in the Museum of Folk, Tribal and Neglected Art, see Subashini Aryan, *Unknown Masterpieces of Indian Folk and Tribal Art,* Gurgaon 2005, p.28, no.24.

£120-150

23

VISHNU WITH SRIDEVI AND BHUDEVI, SOUTH INDIA, 20TH CENTURY

bronze, the Hindu trio seated in *lalitasana* on a coiled cobra with seven heads forming a canopy over the god's head, Vishnu's primary hands in *abhaya* and *vitarka mudra,* his upper hands holding *cakra* and *sankha,* his consorts each holding the stem of a *padma*
35cm high

£250-350

24

A TRIBAL BRONZE FIGURE OF DURGA, HIMACHAL PRADESH, INDIA, 18TH/19TH CENTURY

on rectangular base, the goddess riding on her lion, a sword and club in her hands
11.5cm high

For a related figure of Durga from Chamba in the Museum of Folk, Tribal and Neglected Art, see Subashini Aryan, *Unknown Masterpieces of Indian Folk and Tribal Art,* Gurgaon 2005, p.20, no.5.

£80-120

25

AN INCENSE BURNER IN THE FORM OF AN ELEPHANT, PROBABLY CHHATTISGARH, INDIA, 19TH CENTURY

brass, the *howdah* forming a hinged lid, the body with pierced blanket, the feet resting on twin axles with pairs of wheels
18.5cm high

Provenance: From the collection of the late Peter Cochrane, acquired in 1967, inv. no. JPC 67/17

£200-300

26

A PENDANT DEPICTING HANUMAN, WESTERN DECCAN, CIRCA 18TH CENTURY

of openwork lozenge shaped form, the monkey headed deity depicted flying through the air wielding a club and carrying the herb-bearing mountain
9 x 10cm

Provenance: From the collection of the late Peter Cochrane (illegible inventory label on the reverse).

The story is told in the Ramayana of how Hanuman was sent by Rama to the Himalayas to find the reviving herb to bring the dead back to life. Hanuman could not work out which was the right herb, so he brought back the entire mountain where the herbs were growing.

£150-250

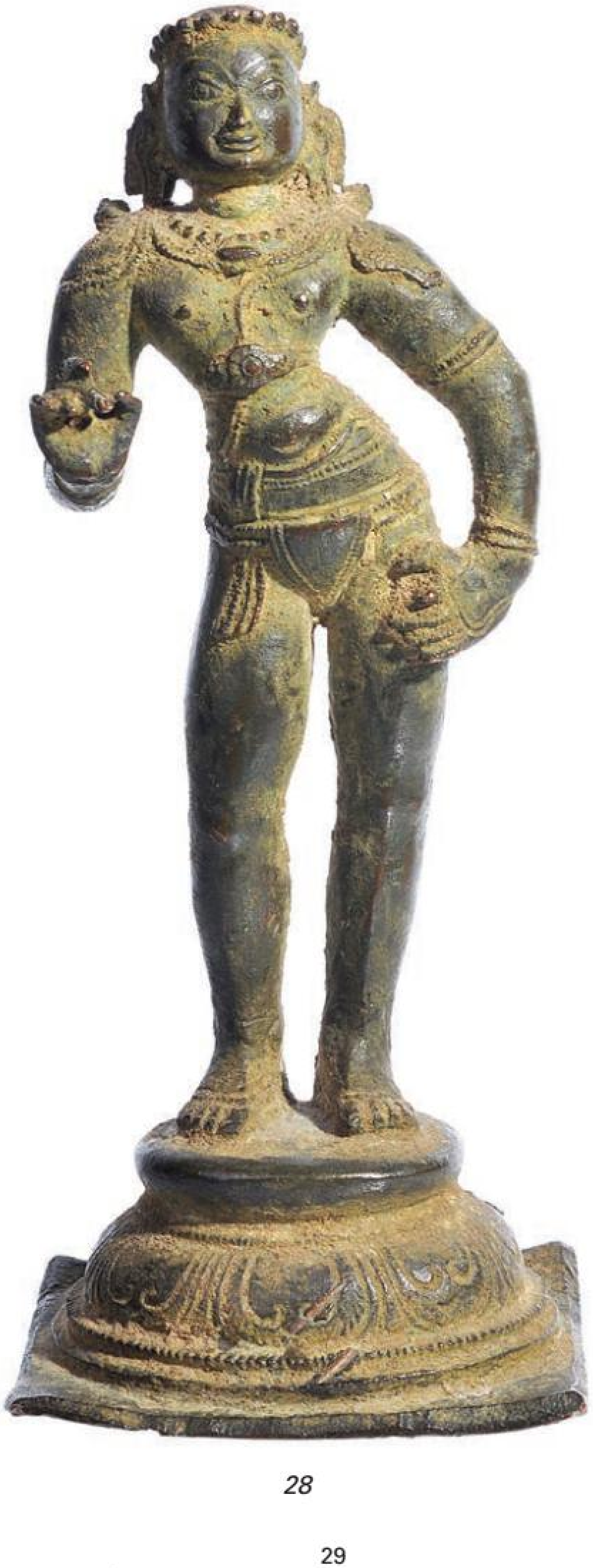
27

A SMALL BRONZE FIGURE OF A LION, PROBABLY DECCAN, SOUTHERN INDIA, 16TH/17TH CENTURY

originally from a flintstriker
5 x 5 x 1.5cm

Provenance: Private Collection, London

£200-300



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28

A BRONZE FIGURE OF A TAMIL SAINT (NAYANMAR), VIJAYANAGAR PERIOD, SOUTH INDIA, 15TH/16TH CENTURY

standing on a domed lotus base, his body flexed, his left hand on his waist, his right raised in *vitarka mudra,* wearing beaded necklace and crown

18cm high

The sixty-three *nayanmars* were historical characters from a variety of backgrounds in South India, who, in the manner of saints, helped revitalise the worship of Siva during the 6-9th centuries. Their exploits are described in the Periya Purana.

£4000-6000

29

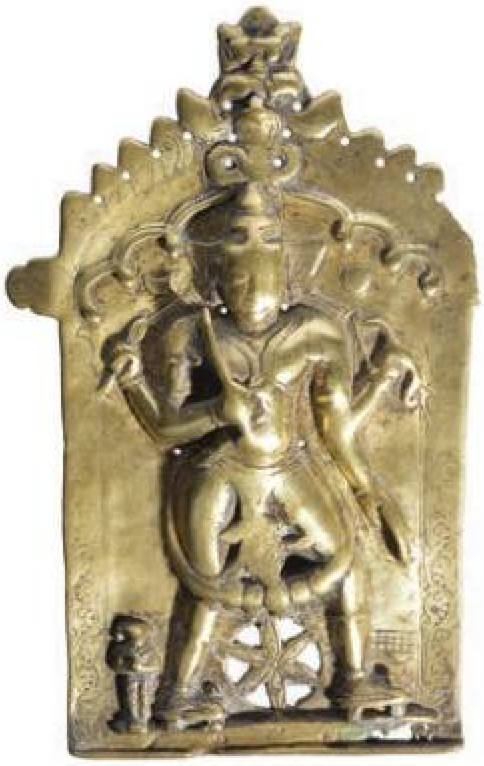
FIVE BRONZE FIGURES, BENGAL, EASTERN INDIA, 19TH CENTURY

comprising two figures of Radha, two women and a figure of Skanda(?)

21cm high and smaller

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£120-150



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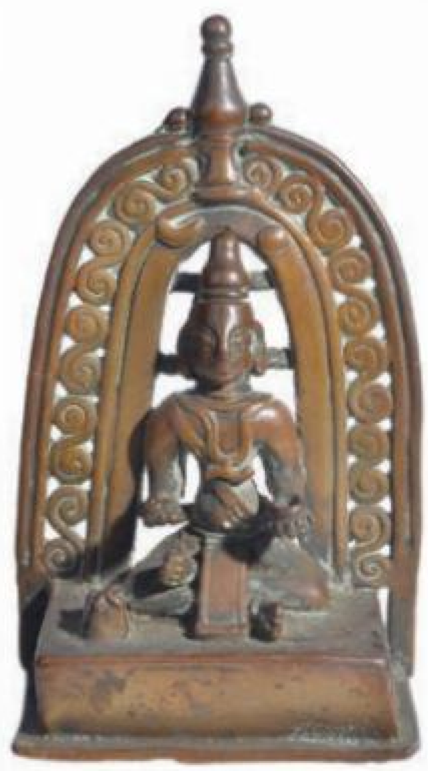

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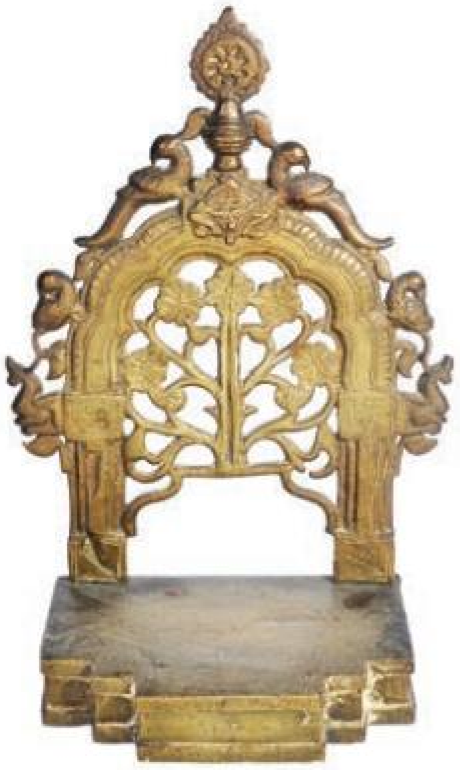


33

30

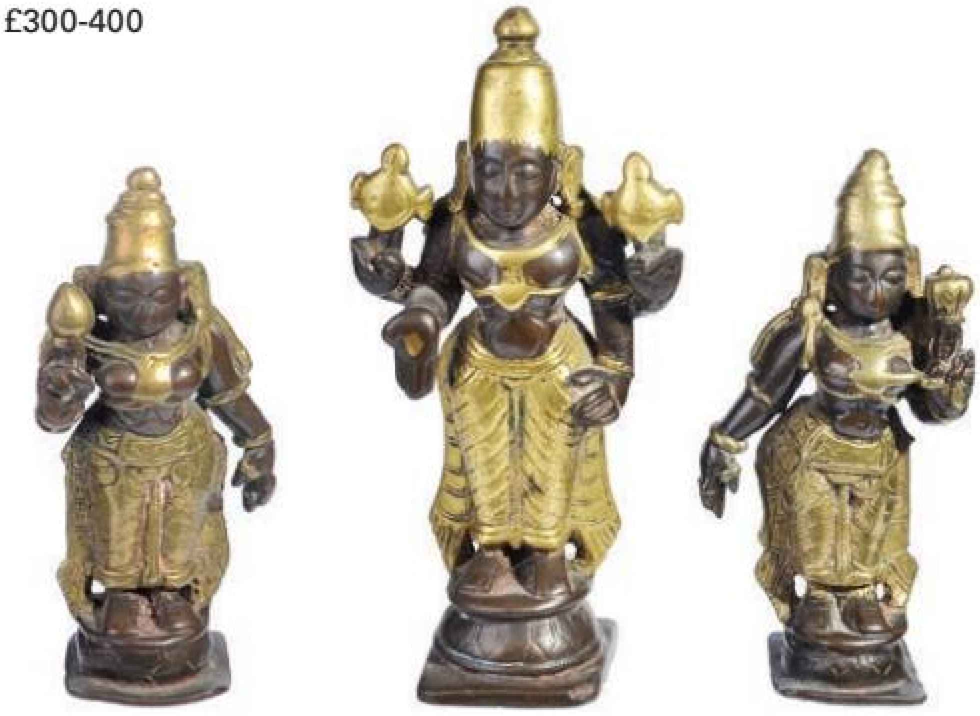
A VIRABHADRA PLAQUE, WESTERN DECCAN, 17TH/18TH CENTURY

the four-armed deity depicted in relief, holding weapons in his hands, standing wearing sandals under a cusped arch with *kirtimukha* finial, a diminutive figure of Daksha at his feet, scrolling floral border
26 x 16.5cm

Provenance: From the collection of the late Peter Cochrane

Daksha offended Siva by not inviting him to attend a sacrifice following an earlier occasion when Siva had slighted him. Sati who was Daksha's daughter as well as being Siva's wife was present and felt so insulted that she threw herself on the pyre. Then Siva appeared as Virabhadra and cut off Daksha's head to avenge his wife. Other gods pleaded for Daksha's life but although Siva decided to spare him his severed head could not be found so the head of a goat was substituted instead.

£300-400



31

31

A 'GANGAJUMNA' VISHNU TRIO, SOUTH INDIA, CIRCA 18TH CENTURY

bronze and brass, comprising a four-armed figure of Vishnu, accompanied by his two consorts, Sridevi and Bhudevi
12.2cm high and smaller
(3)

Provenance: Private Collection, London

£250-350

32

A BRONZE FIGURE OF SAMBANDAR, WESTERN DECCAN, CIRCA 18TH CENTURY

the youthful figure seated on a plinth with legs loosely crossed, under a scrolling openwork aureole, a bowl in his left hand, a *sivalingam* in his right, a bag(?) at his feet
13.5cm high

Provenance: from the collection of the late Peter Cochrane, acquired in 1969, inv. no. JPC 69/169

£250-350

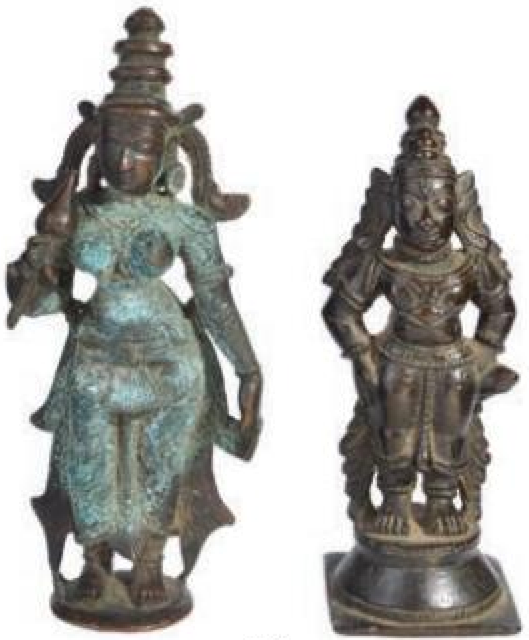
33

A BRASS SHRINE, SOUTH INDIA, 19TH CENTURY

in two sections, probably made for a Vishnu trio, the platform with three spaces for deities (now missing), the *prabha* in the form of a *makaratorana* framing a tree, with five-headed cobra and *kirtimukha* above
23cm

Provenance: Private Collection, London

£150-250



34

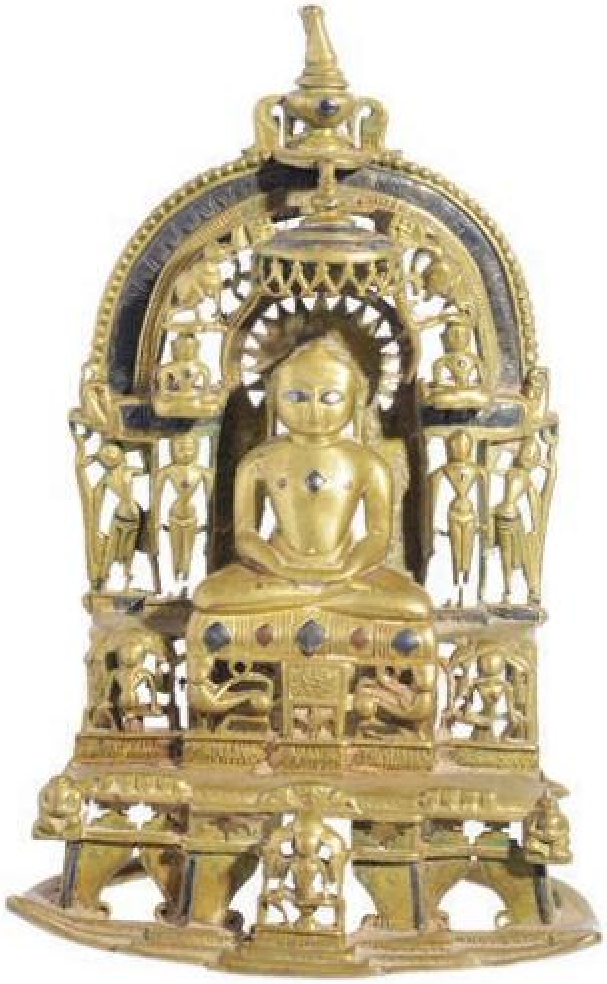
34

TWO HINDU BRONZE IMAGES, DECCAN, INDIA, CIRCA 17TH CENTURY

depicting Bhudevi and Vithoba, the former with right leg flexed, holding the stem of a *padma,* the other standing with hands on his hips, a conch in his left hand
11, 9.2cm

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£250-350



35

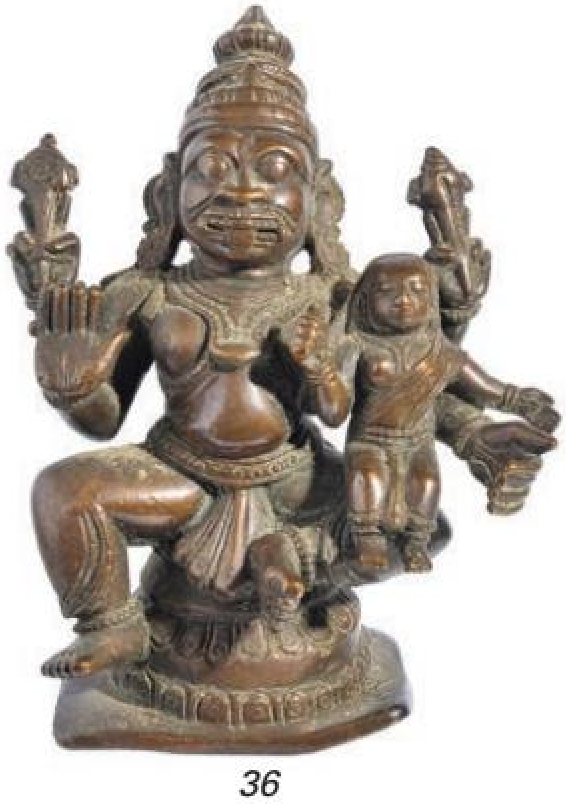
35

A JAIN BRASS SHRINE, GUJARAT, WESTERN INDIA, CIRCA 16TH CENTURY

depicting a seated *tirthankara* on a lion throne, flanked by further *jinas* and *chauri* bearers, a parasol and *makaratorana* above, each surmounted by a *kalasa,* with silver and copper inlay, dedicatory inscription in *devanagari* on the reverse
17.5cm high

Provenance: From the collection of the late Peter Cochrane

£1200-1500



36

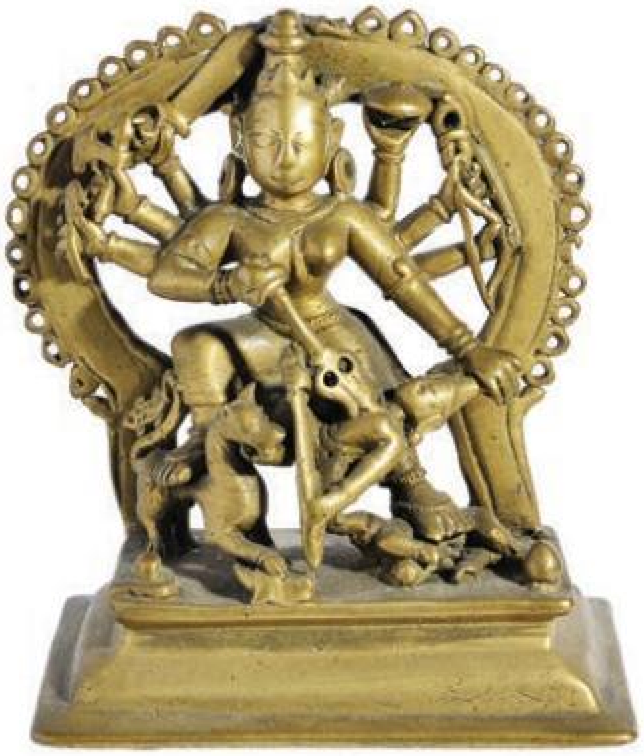
36

A BRONZE FIGURE OF NARASIMHA, SOUTH INDIA, 19TH CENTURY

the lion headed avatar of Vishnu seated with his consort on his left knee, with four arms, his primary right hand in *abhaya mudra*
11cm high

Provenance: From the collection of the late Peter Cochrane, acquired in 1977, inv. no. JPC 77/34.

£300-400



37

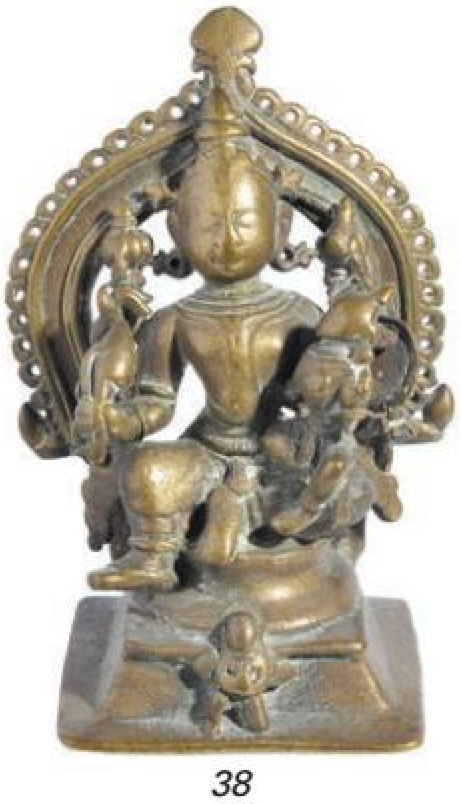
37

A BRASS FIGURE OF DURGA MAHISASURAMARDINI, DECCAN, SOUTHERN INDIA, 18TH CENTURY

the eight armed Hindu goddess spearing the buffalo demon with her trident, aided by her vehicle the lion, wielding an array of weapons in her other hands,
11.2cm high

Provenance: From the collection of the late Peter Cochrane, acquired in 1968, inv. no. JPC 68/25.

£500-700



38

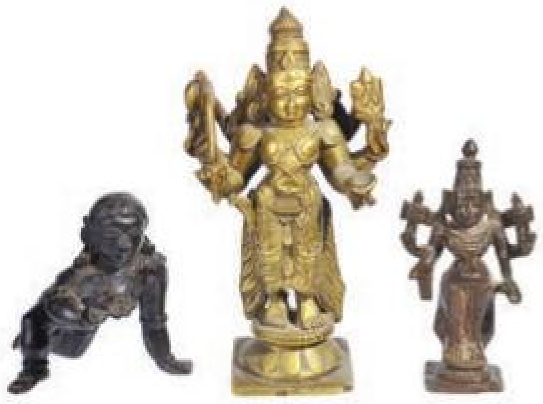
38

A BRASS LAKSHMI-NARAYANA, WESTERN INDIA, 16TH/17TH CENTURY

the couple seated on a stool with Lakshmi on Vishnu's knee, the god holding *sankha, gada, cakra* and *padma* in his four hands, a diminutive figure of his vehicle, Garuda, below
10.5cm

Provenance: From the collection of the late Peter Cochrane, acquired in 1975, inv. no. JPC 75/29.

£300-400



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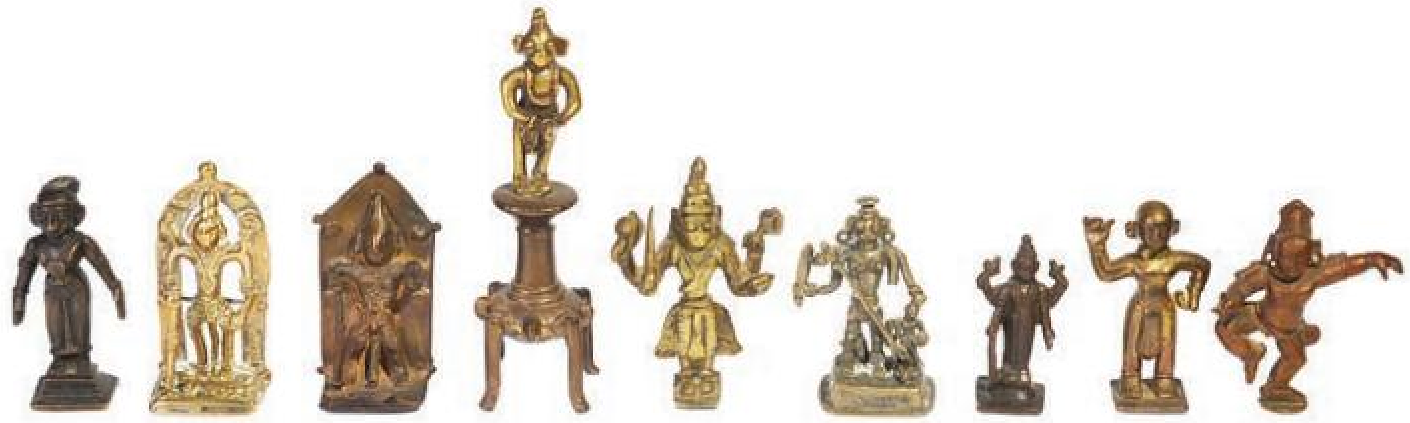


40

39

THREE BRONZE IMAGES OF HINDU DEITIES, SOUTH INDIA, 19TH CENTURY

comprising a brass figure of Bhairava, holding sword and bowl in his primary hands, a small figure of Vishnu and a figure of Balakrishna
14cm high

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£120-150

40

NINE SMALL BRONZE HINDU IMAGES, INDIA, MOSTLY 19TH CENTURY

including figures of Skanda, Durga, and Krishna
15cm high and smaller

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£200-300

41

A SMALL BRONZE FIGURE OF GANESHA, WESTERN INDIA, 15TH/16TH CENTURY

the pot-bellied, elephant headed, four-armed deity seated on a cushion, his primary hands holding sweets which he eats with his trunk, and in *abhaya mudra,* his upper hands holding attributes
7.5cm high

Provenance: From the collection of the late Peter Cochrane.

£200-300

42

FIVE BRONZE OBJECTS, INDIA, 19TH CENTURY

comprising a toy horse on wheels, a footscraper with peacock finial, a *gauri* head, a *hamsa* finial and a triple shrine in two sections (now without deities)
23cm high and smaller

£300-500

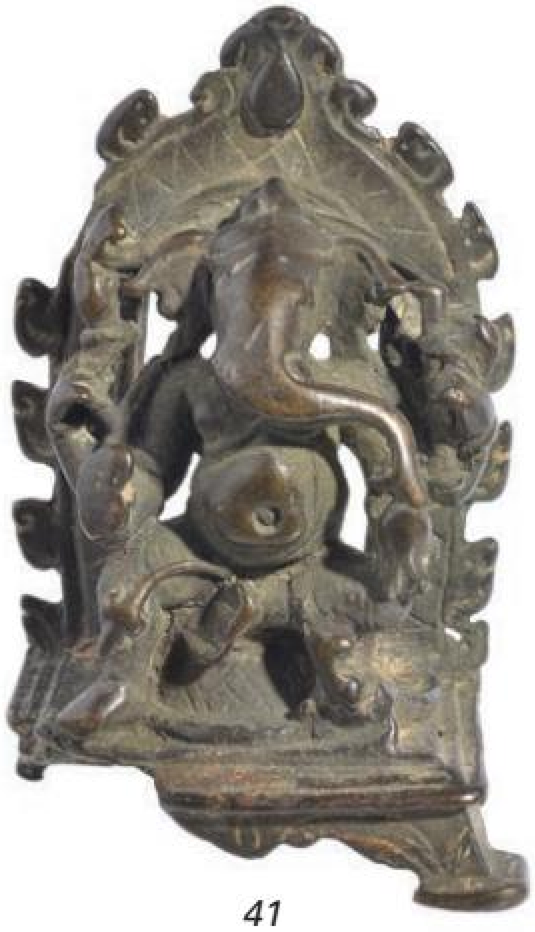
43

TWO BRONZE FIGURES OF KRISHNA, BENGAL, 19TH CENTURY OR EARLIER

the larger in the form of Venugopala, standing with ankles crossed, playing the flute, the other as Balakrishna, the infant deity crawling on the ground
19cm (excluding base) and smaller
(2)

Provenance: Private Collection, London

£200-300



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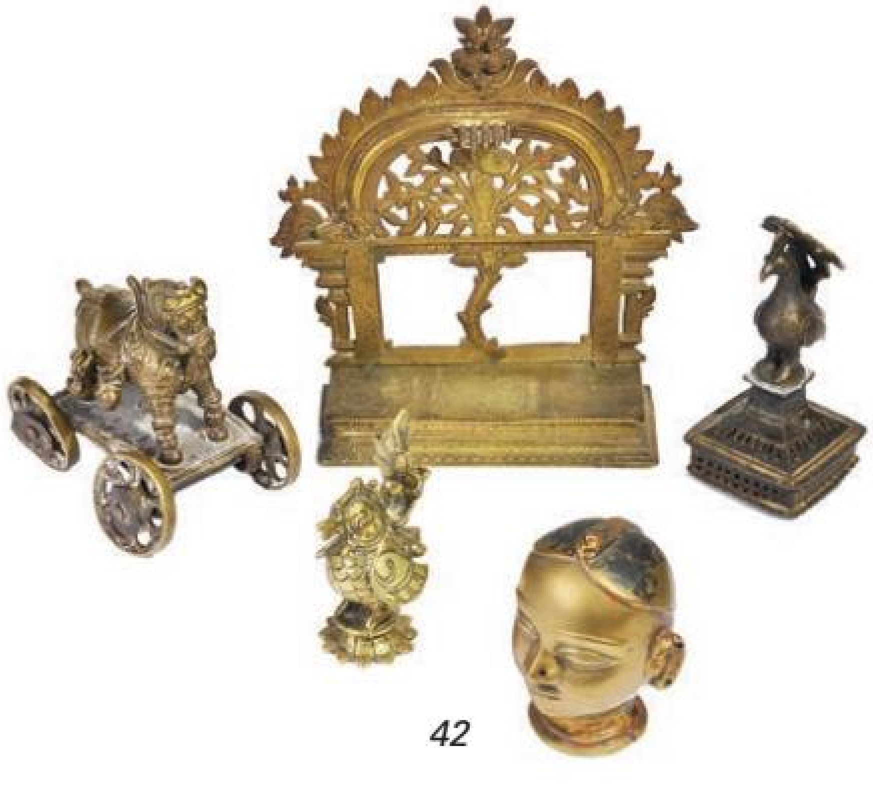

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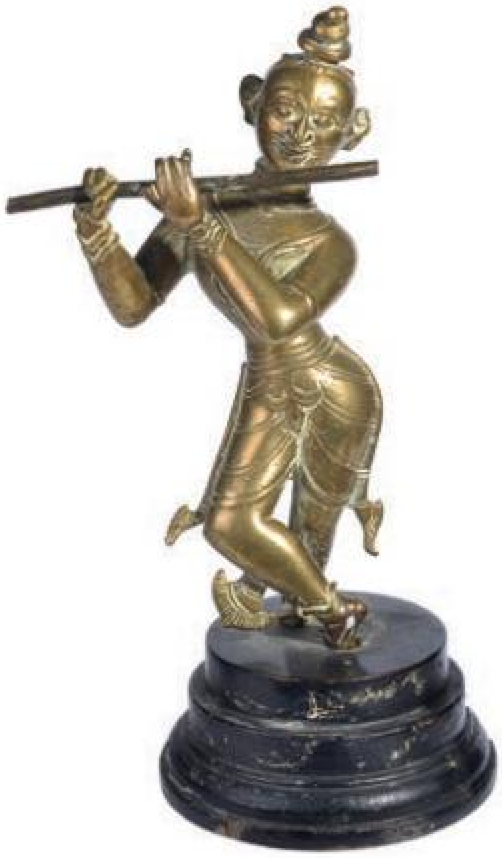

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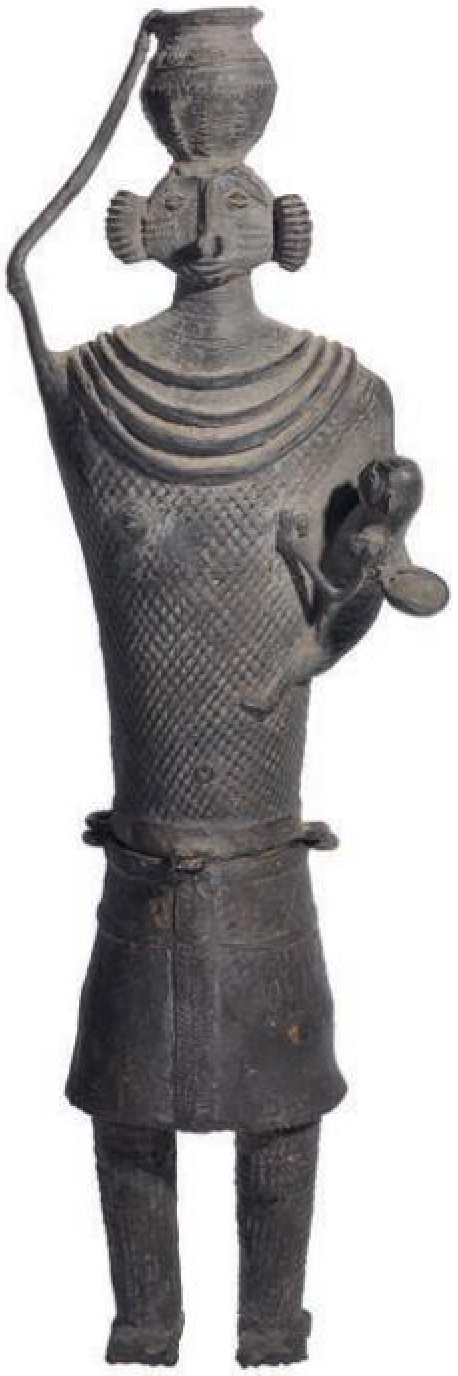

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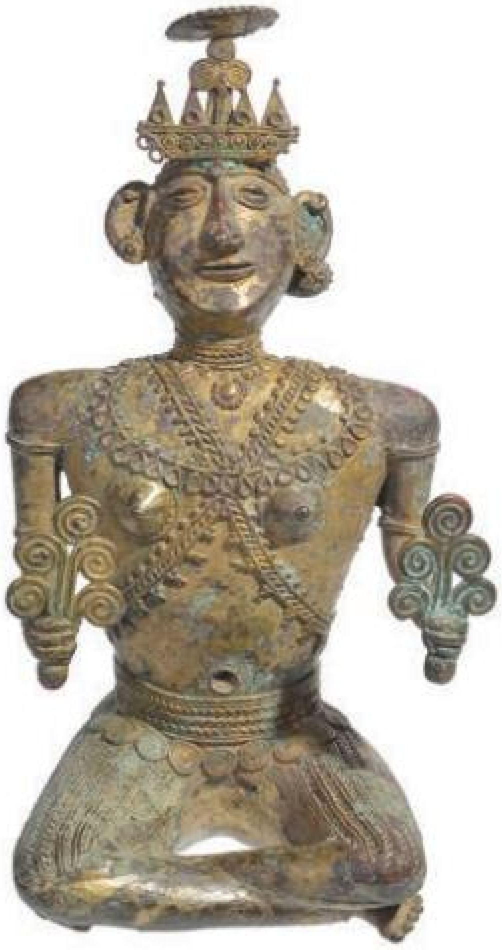

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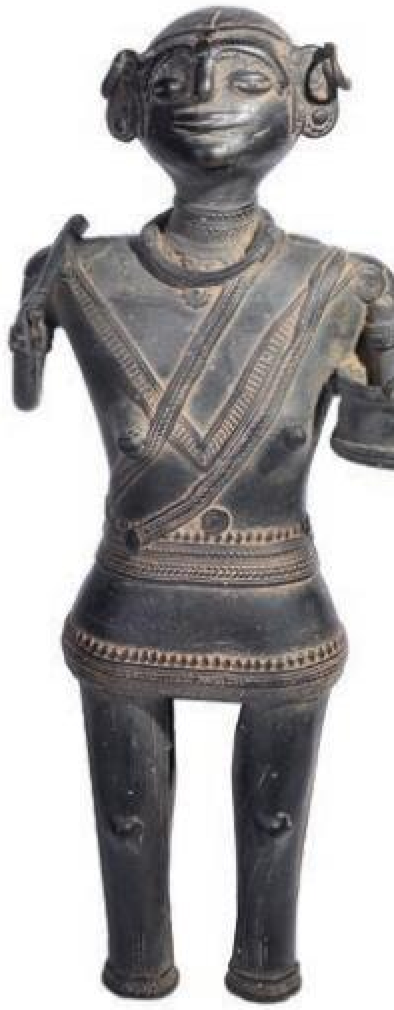


47

44

A LARGE BASTAR FIGURE OF A MOTHER AND CHILD, CHATTISGARH, INDIA, PROBABLY EARLY 20TH CENTURY

bronze, cast in two sections joined at the waist, of elongated form, the woman holding child and bowl in her left hand, balancing a pot on her head with her right
43cm high

Provenance: Private Collection USA, Acquired before 1990

£250-350

45

A BASTAR FIGURE OF A SEATED FEMALE DEITY, CHATTISGARH, INDIA, EARLY 20TH CENTURY

bronze, partly gilt, seated crosslegged, holding two stylised floral bouquets in her hands, wearing a necklace and crown, her hair gathered in a bun,
28cm high

Provenance: Private Collection USA, Acquired before 1990

£250-350

46

A BRONZE FIGURE OF NANDI BULL, DECCAN, SOUTHERN INDIA, 16TH/17TH CENTURY

standing on raised rectangular base, sheltered by a separately-cast seven-headed cobra, wearing necklaces, blanket and harness, a diminutive *lingam* in front
25cm high

£700-900

47

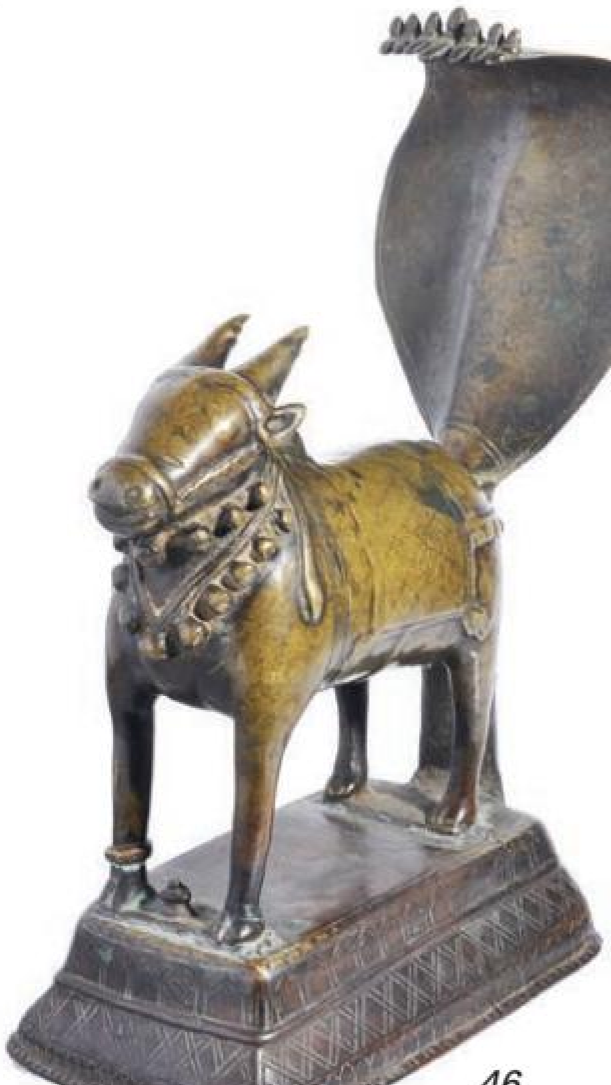
A GOND FEMALE FIGURE, ORISSA OR EASTERN DECCAN, LATE 19TH/EARLY 20TH CENTURY

bronze, of stylised form, holding a bowl and scoop, her hair gathered in a bun
34cm high

Provenance: Private Collection USA, Acquired before 1990

For a related figure of a woman in the Museum of Folk, Tribal and Neglected Art, Gurgaon, see S. Aryan, *Unknown Masterpieces of Indian Folk and Tribal Art,* Gurgaon 2005, no.71, p.42.

£200-300



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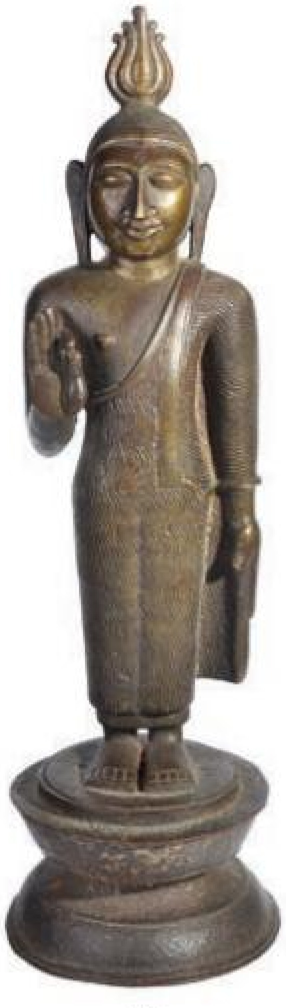

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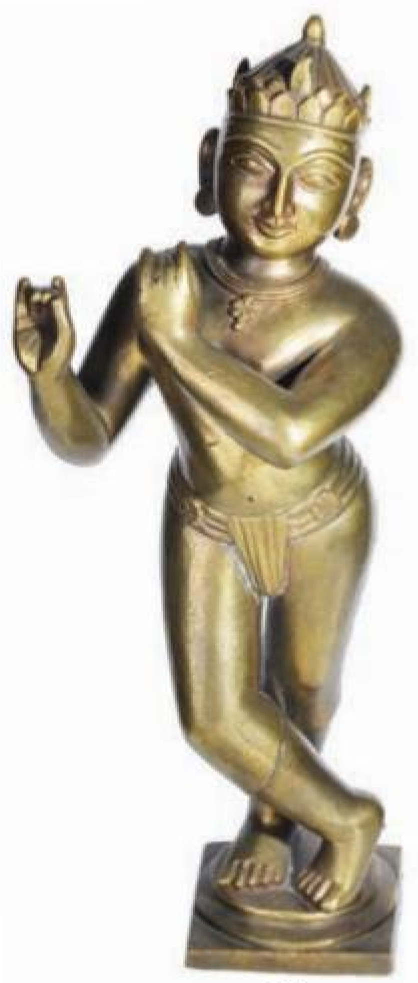

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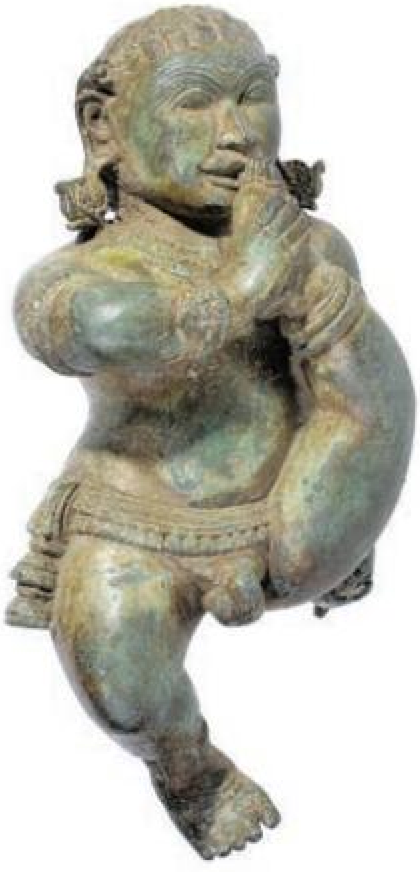
48

A BRONZE FIGURE OF BUDDHA, SRI LANKA, 19TH CENTURY
standing on a waisted circular base, his hands in *abhaya mudra* and holding a fold of his tunic, his robes with waving pleats
32.5cm high

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£300-400



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49

THE INFANT KRISHNA, SOUTH INDIA, 20TH CENTURY
bronze, the plump nude child deity sucking his toe, a socket for attachment at the back
31cm long

This popular form of Krishna is generally depicted floating on a leaf. For a painting of the subject sold in these rooms, see 25 Blythe Road Ltd, 23 April 2013, lot 145.

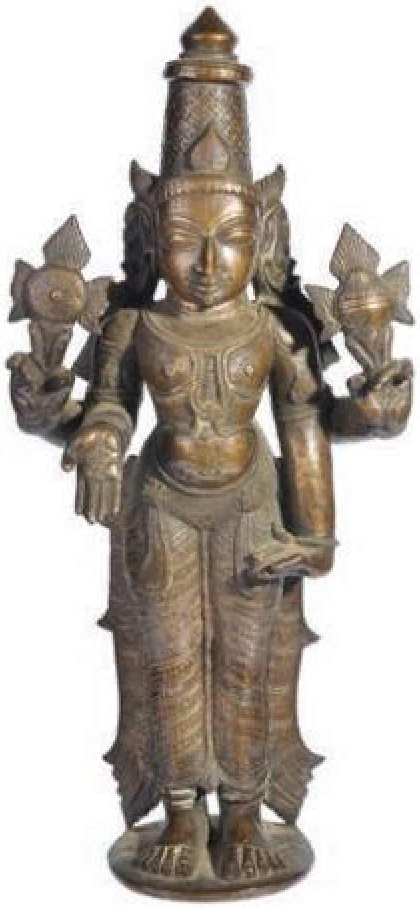
£800-1200

50

A LARGE BRASS FIGURE OF KRISHNA VENUGOPALA, GUJARAT, WESTERN INDIA, 19TH CENTURY
the Hindu deity playing his flute (now missing), wearing earrings and crown, with conical headdress, standing with ankles crossed on circular base with square plinth
37.5cm high

Provenance: Private Collection, London

£700-900

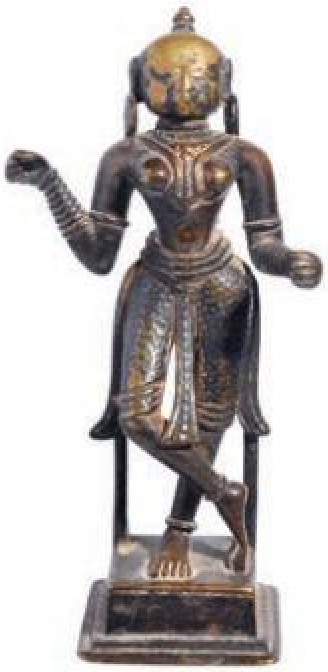


51

51

A LARGE BRONZE FIGURE OF VISHNU, SOUTH INDIA, 19TH CENTURY
standing on a circular base, the four armed deity with hands in *varada mudra* and at his side, his upper hands holding discus and conch shell, wearing tall headdress with bud finial
32cm

£300-500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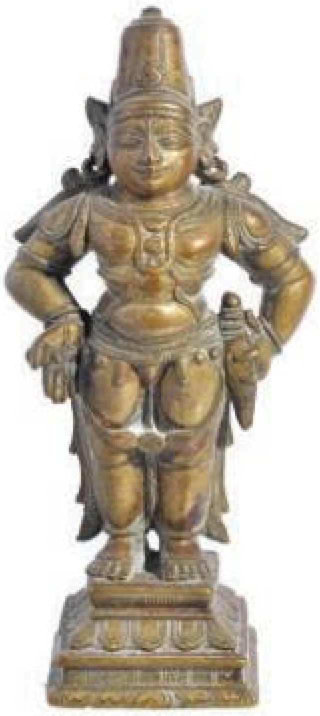
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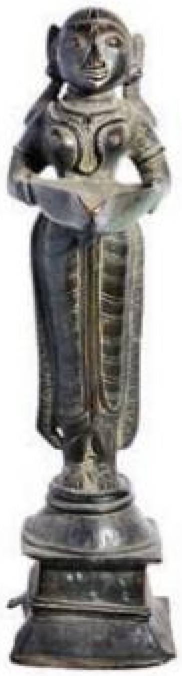
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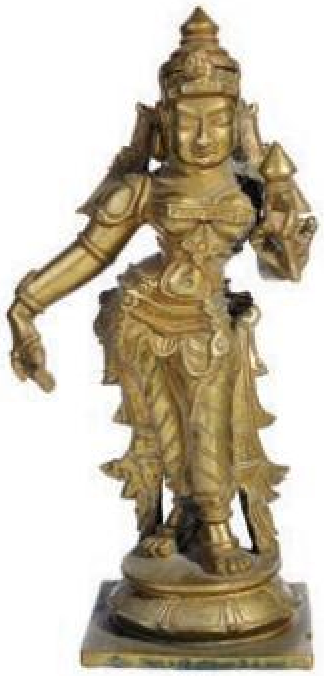
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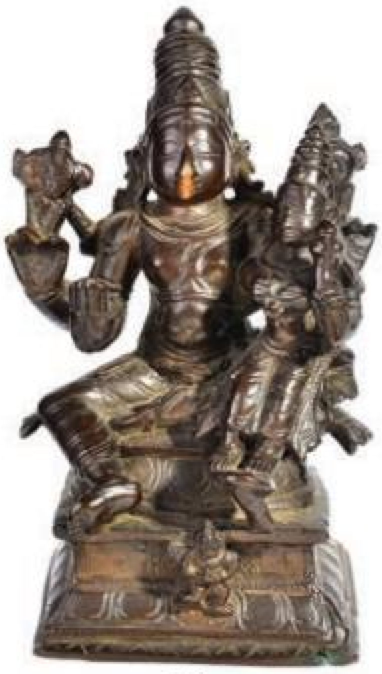
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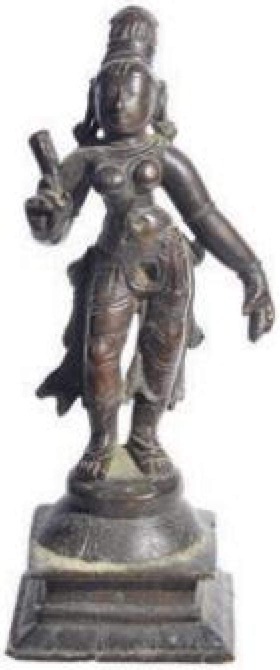

57

52

A BRONZE FIGURE OF A FEMALE DEITY, GUJARAT, WESTERN INDIA, 16TH/17TH CENTURY

standing on a square base, her ankles crossed, her right hand raised, her left outstretched, wearing necklace and large hoop earrings, her hair gathered in a ponytail at the back
15.2cm high

Provenance: From the collection of the late Peter Cochrane, acquired in 1975, inv. no. JPC 75/2

£250-350

53

A BRONZE FIGURE OF VITHOBA, DECCAN, SOUTHERN INDIA, 19TH CENTURY

standing on a rectangular base, his hands on his hips, holding a conch shell in his left hand, wearing tall tapering headdress
10.5cm high

Provenance: From the collection of the late Peter Cochrane, acquired in 1972, inv. no. JPC 72/120

£200-300

54

A BRONZE FIGURE OF DIPALAKSHMI, WESTERN DECCAN, INDIA, 17TH/18TH CENTURY

standing on a raised plinth, holding a *yoni*-shaped lamp bowl, her hair gathered in a pony-tail, *devanagari* inscriptions on the reverse
31.5cm high

Provenance: From the collection of the late Peter Cochrane

£250-350

55

A BRONZE FIGURE OF SRI DEVI, SOUTH INDIA, 19TH CENTURY

standing in *tribhanga,* on lotus base, her right hand by her side, her left raised, holding a *padma* stem, her tall headdress with bud finial
16cm high

£200-300

56

A BRONZE GROUP DEPICTING LAKSHMI-NARAYANA, SOUTH INDIA, 19TH CENTURY

the four armed figure of Vishnu seated on a lotus throne in *lalitasana,* his consort seated on his knee, his primary right hand in *abhaya mudra,* a diminutive figure of his vehicle Garuda below
12cm high

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£250-350

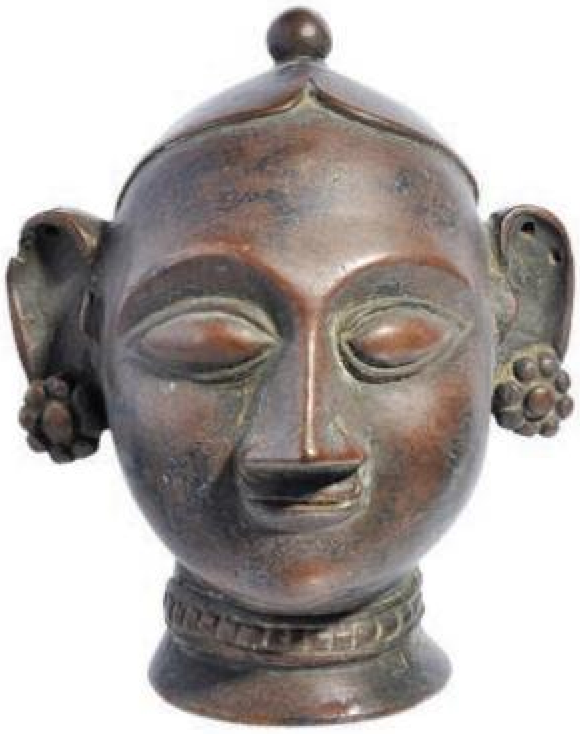
57

A BRONZE FIGURE OF PARVATI, SOUTH INDIA, 17TH/18TH CENTURY

standing with body flexed, her left arm held out by her waist, her right raised holding a *padma*
10.5cm

Provenance: From the collection of the late Peter Cochrane, acquired in 1966, inv. no. JPC 66/52.

£300-400



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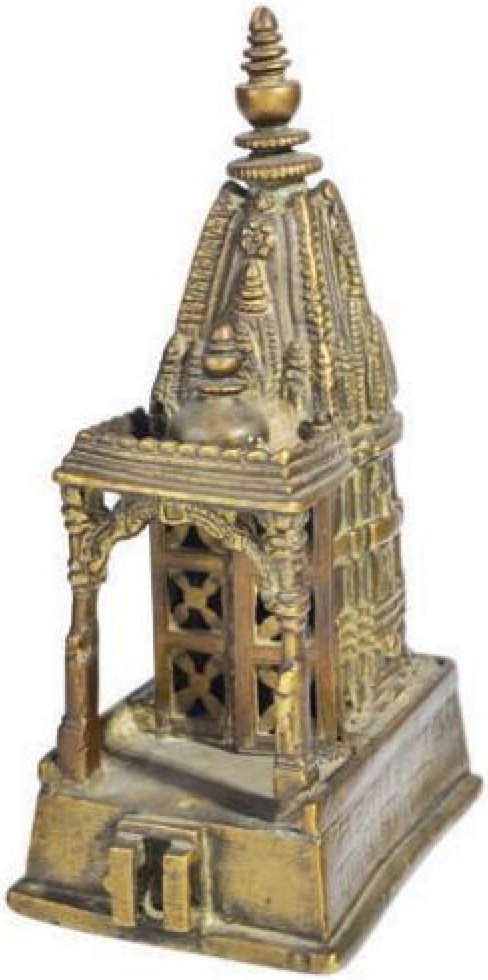

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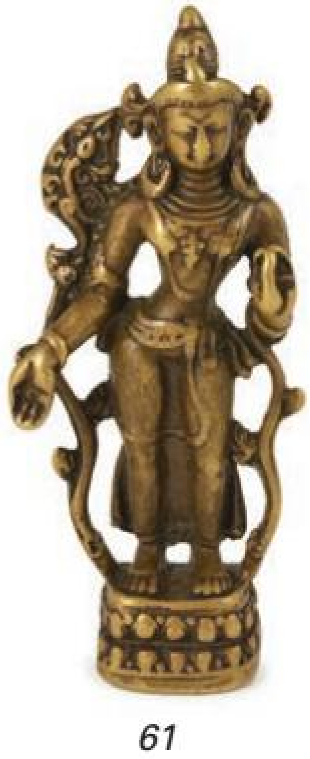


61

58

A BRONZE GAURI HEAD, WESTERN INDIA, CIRCA 18TH CENTURY
with stylised features, wearing necklace and earrings, her hair gathered in a ponytail
11.5cm high

Provenance: From the collection of the late Peter Cochrane, acquired in 1965, inv. no. JPC 65/20.

£150-250

59

A MINIATURE SAIVITE SHRINE, NORTHERN INDIA, POSSIBLY DATED SAMVAT 1520/1464 AD
brass, on raised plinth, with composite *shikara* surmounted by *kalasa* finial, the porched with hinged *jali* doors, the inner shrine with *yoni lingam,* inscribed indistinctly on the side with two lines of *devanagari* script, along with date (?)
15.5cm high

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£120-150

60

A BRONZE FIGURE OF PARVATI, SOUTHERN INDIA, 19TH CENTURY
seated on a circular stool, a *mala* in her right hand, a *sivalingam* in her left
8.2cm high

£120-150

61

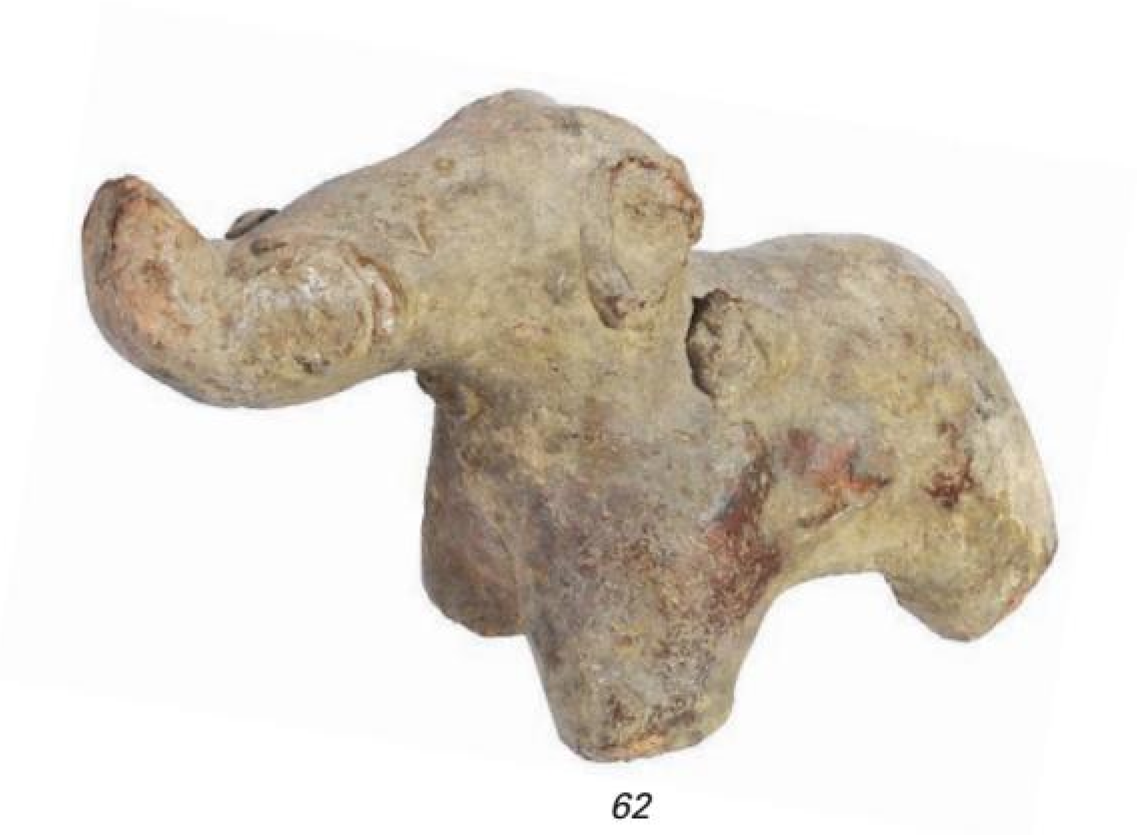
A SMALL PALA BRONZE FIGURE OF PADMAPANI, EASTERN INDIA, 11TH/12TH CENTURY
standing in *tribhanga* on a double lotus, his right hand in *varada mudra,* his left raised, holding the stem of a lotus, with large hoop earrings and tall headdress
7.2cm high

£1200-1500

62

A GUPTA TERRACOTTA FIGURE OF AN ELEPHANT, CENTRAL INDIA, 4TH/5TH CENTURY
with incised eyes and raised scrolling trunk
18cm long approx.

£150-200



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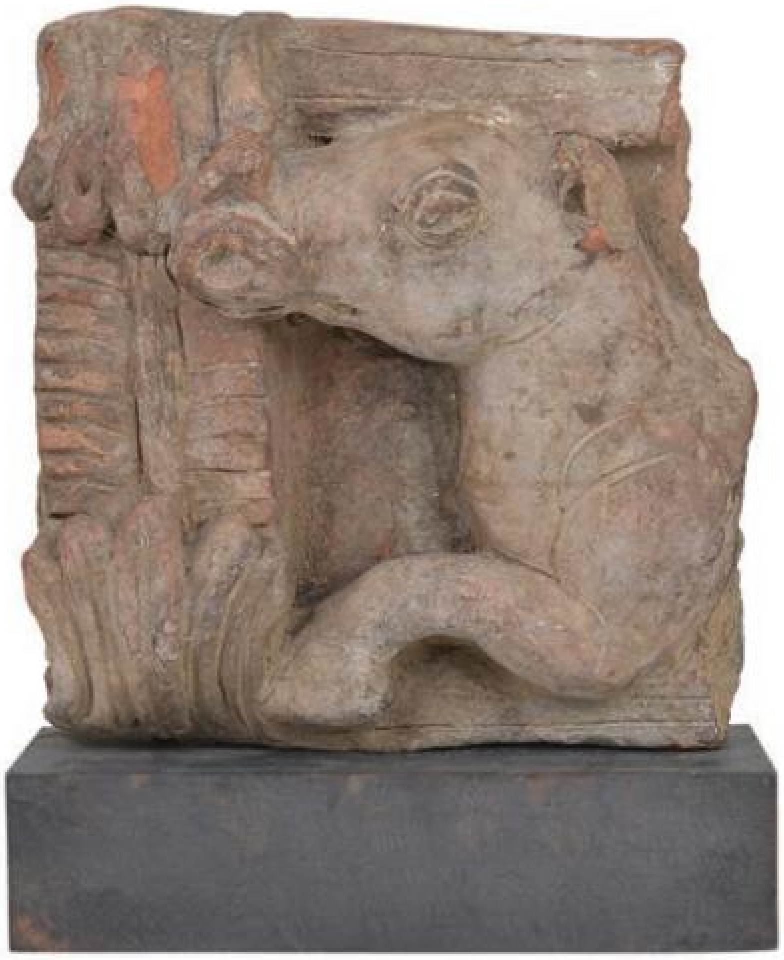

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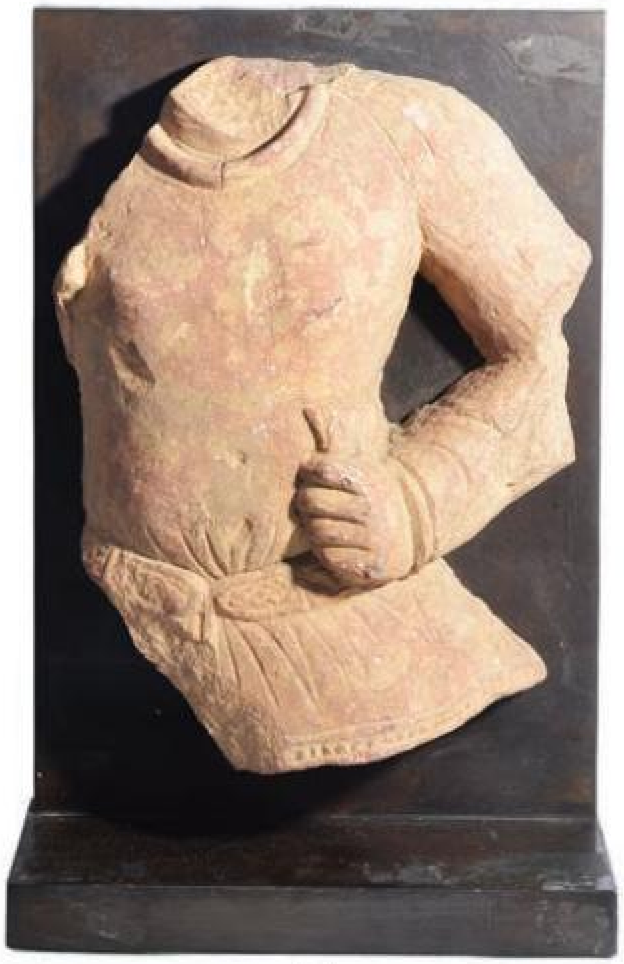

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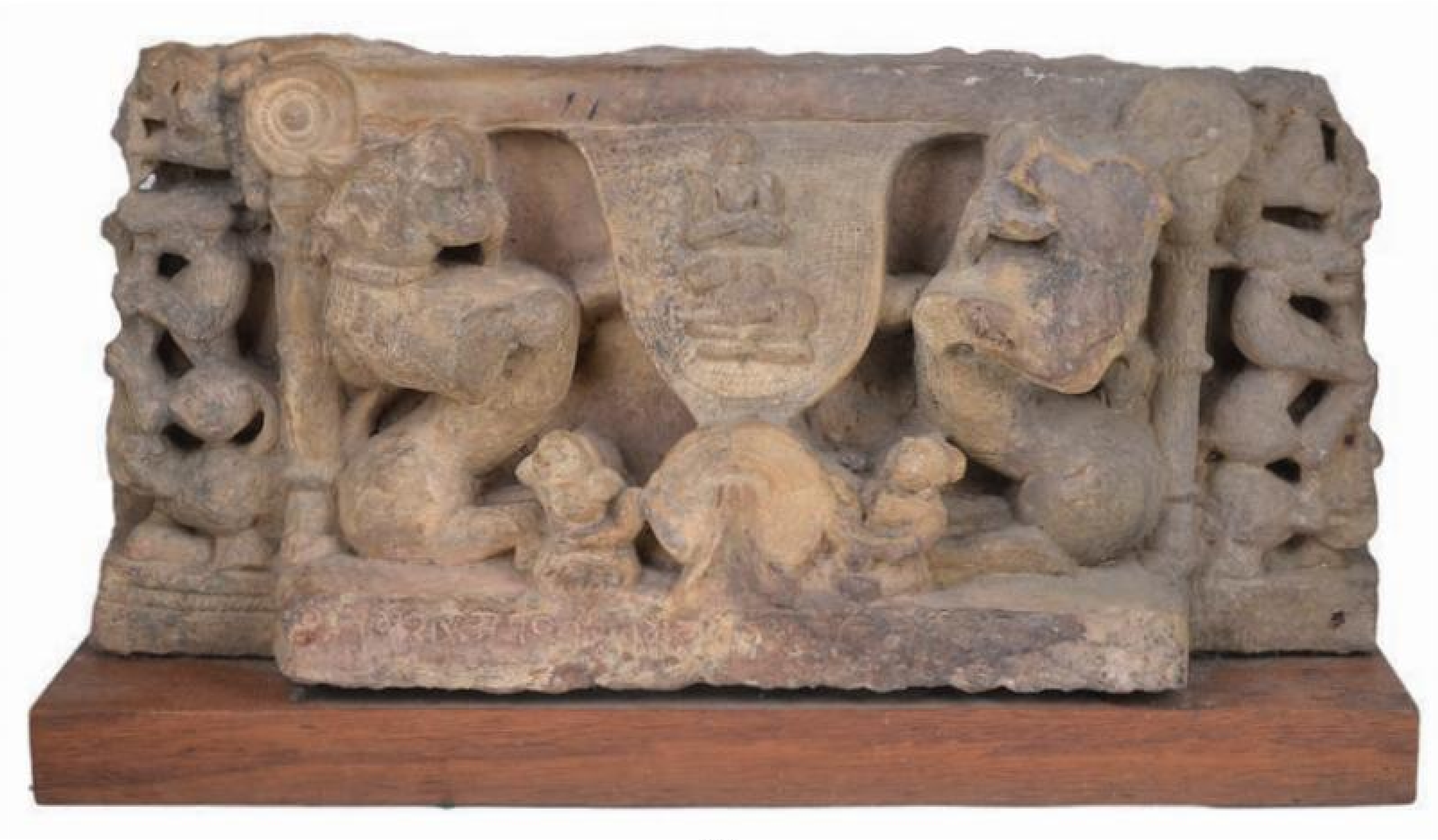


65

63

A GUPTA TERRACOTTA FRAGMENTARY RELIEF PANEL, CENTRAL INDIA, 4TH/5TH CENTURY

depicting a cow(?) reaching for mangoes hanging on the branches of a tree, mounted

25 x 26 x 10cm

Provenance: From the Estate of the late Aura Josefina Figueroa de Williamson.

£300-400

64

A KUSHAN MOTTLED PINK SANDSTONE TORSO FRAGMENT, CENTRAL INDIA, 3RD/4TH CENTURY

his body flexed wearing tunic and belt, mounted

25cm high

£500-800

65

A BUFF SANDSTONE PLINTH FROM AN IMAGE, CENTRAL INDIA, 10TH/11TH CENTURY

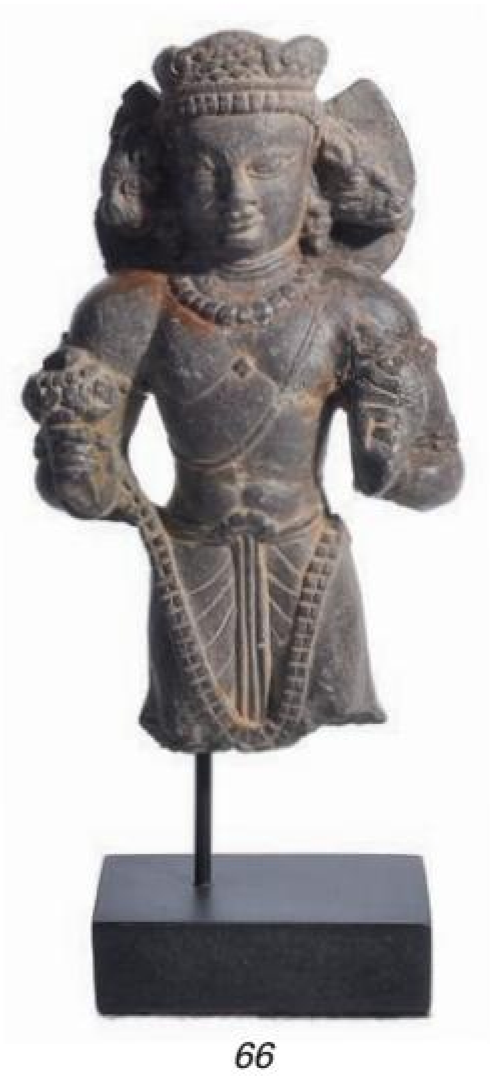
carved in relief depicting a small central figure of Nandi on a cloth with a Saivite devotee(?) flanked by a pair of rearing *vyalas,* columns on either side with further *vyalas* and elephants at each end, a line of *devanagari* script along the bottom, mounted

27 x 60 x 13cm

Provenance: From the Estate of the late Aura Josefina Figueroa de Williamson.

The indistinct inscription includes a possible date which appears to read *samvat 1012* (956 A.D.)

£800-1200



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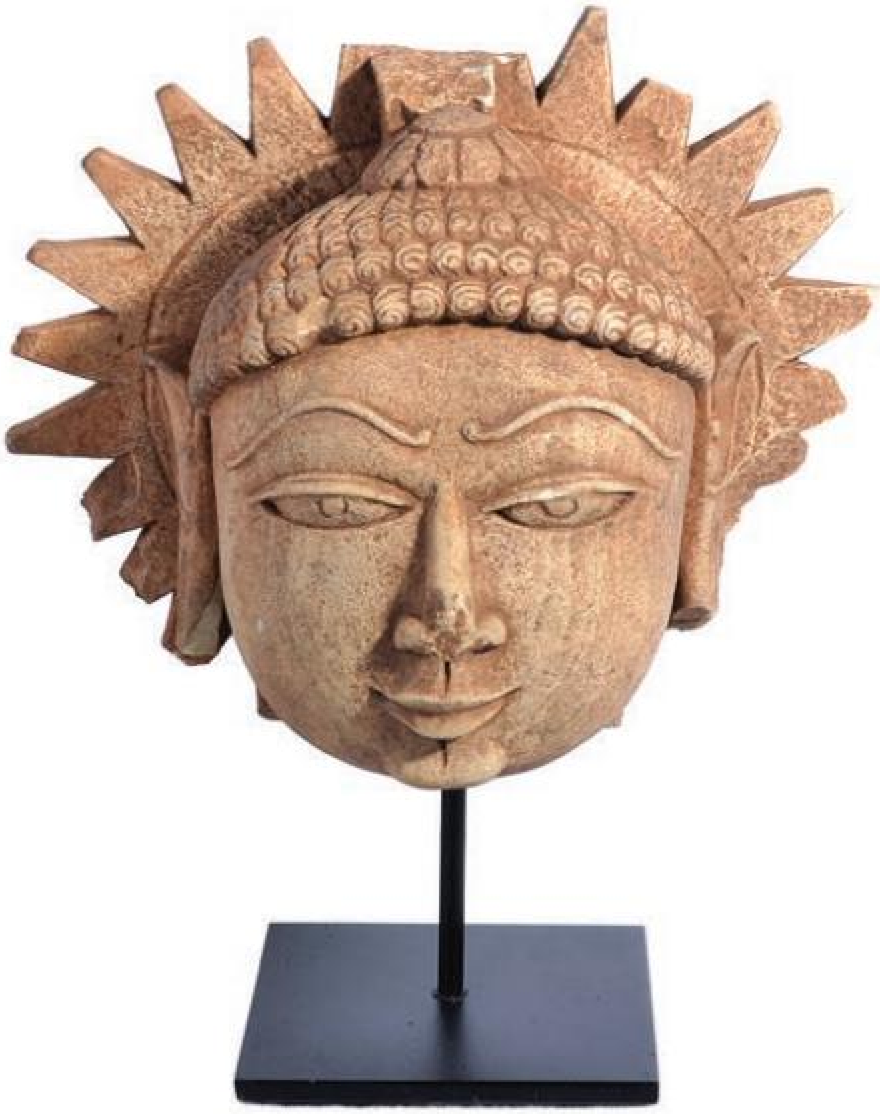

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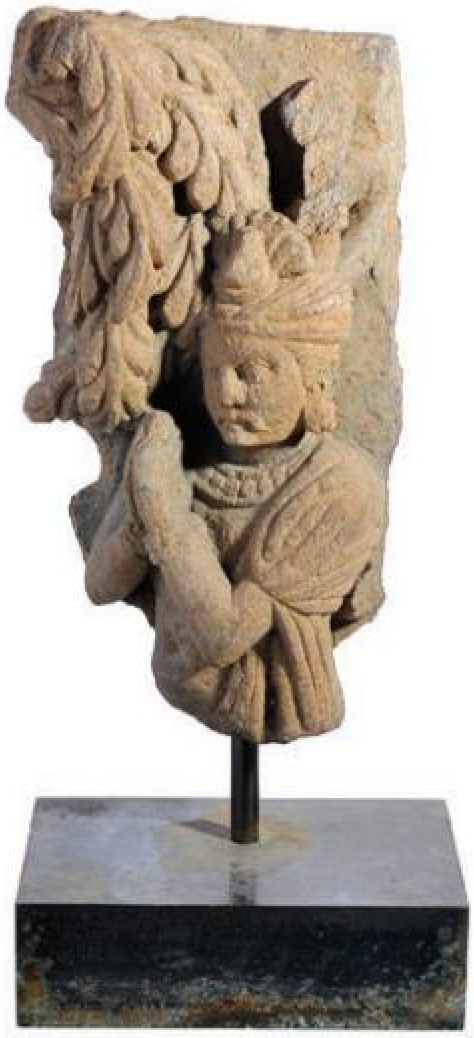


68

66
A GREY STONE FRAGMENTARY FIGURE OF VAIKUNTHA VISHNU, KASHMIR, CIRCA 8TH CENTURY
the Hindu god standing erect, with *gada* and *sankha* in his two hands, his main face flanked by lion and boar heads, mounted
14cm high

For a large scale version of this subject in the Metropolitan Museum of Art, see inv. no. 1991.301

£700-900

67
A JAIN HEAD OF TIRTHANKARA, GUJARAT OR RAJASTHAN, 11TH/12TH CENTURY
with large almond-shaped eyes, arched eyebrows and tightly curled hair, sunburst halo behind, mounted
17cm high

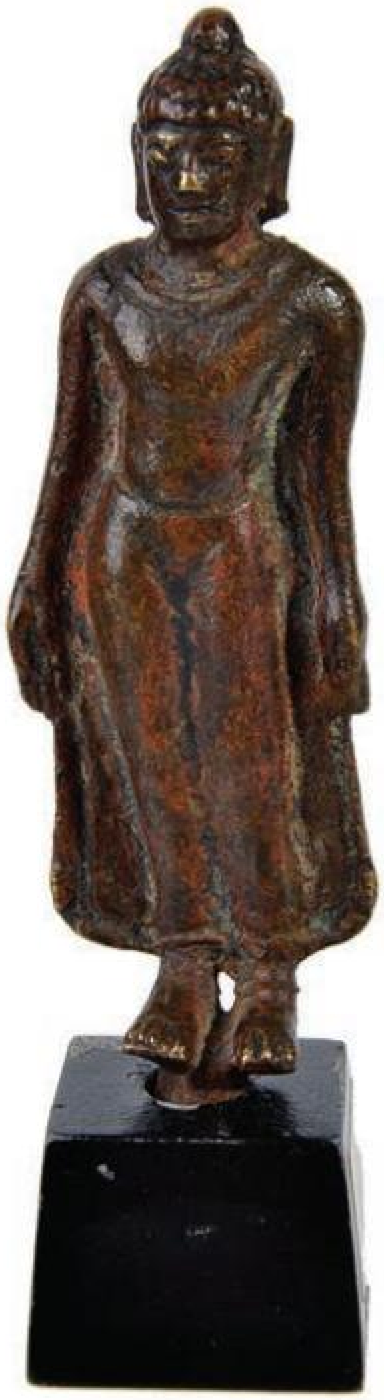
£1000-1500

68
A GANDHARA GREY SCHIST FRAGMENT DEPICTING A BUDDHIST DEVOTEE, NORTH WEST FRONTIER REGION, INDIA (NOW PAKISTAN), 3RD/4TH CENTURY
his hands in *namaskara mudra,* standing under a leafy branch, mounted
23cm

£800-1200

69
SMALL MON BRONZE FIGURE OF BUDDHA, THAILAND, CIRCA 8TH CENTURY
standing with body slightly flexed, his hands by his side, holding folds of his tunic, his tightly curled hair with bud *usnisa,* mounted
8.2cm high

£1200-1500



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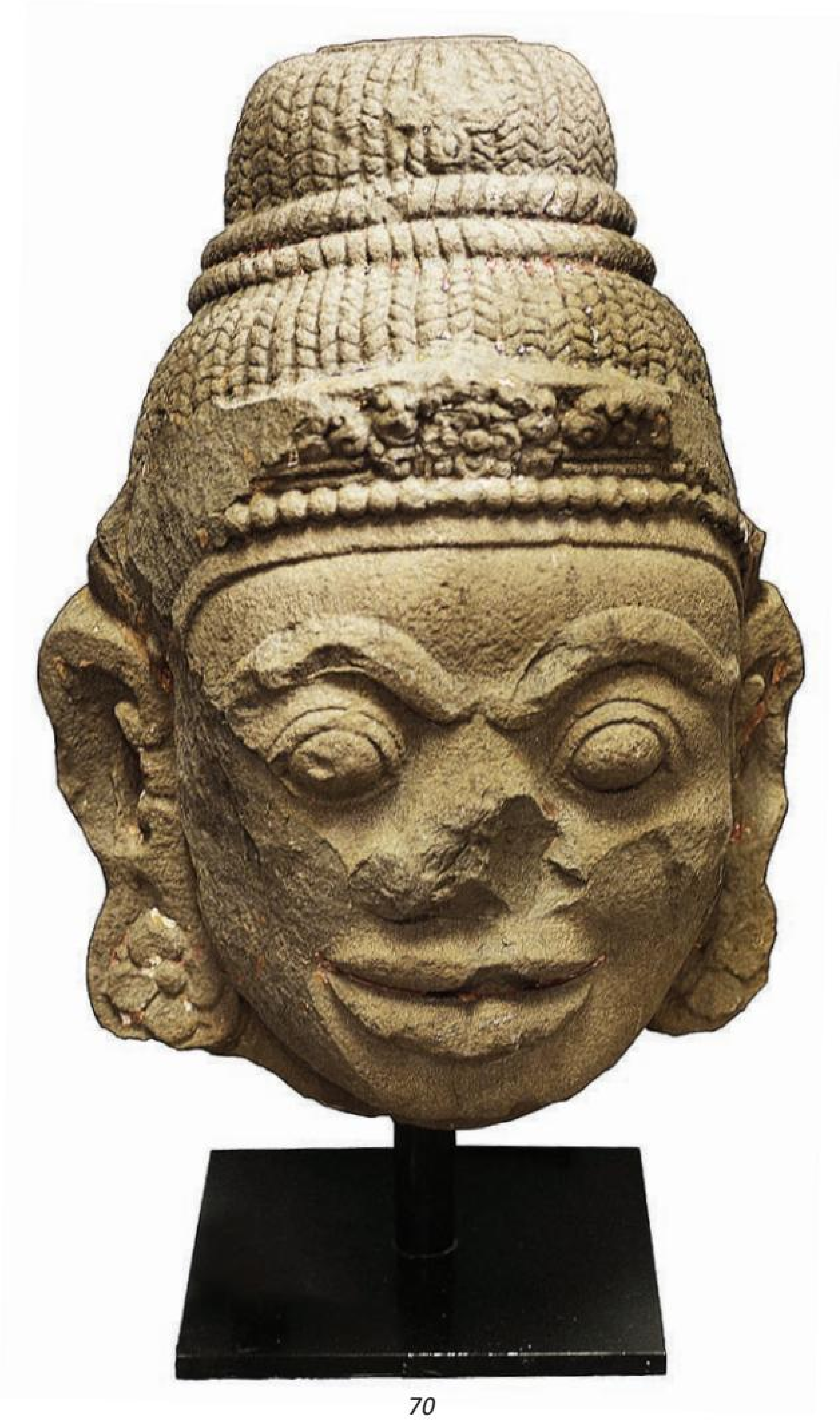


70

70

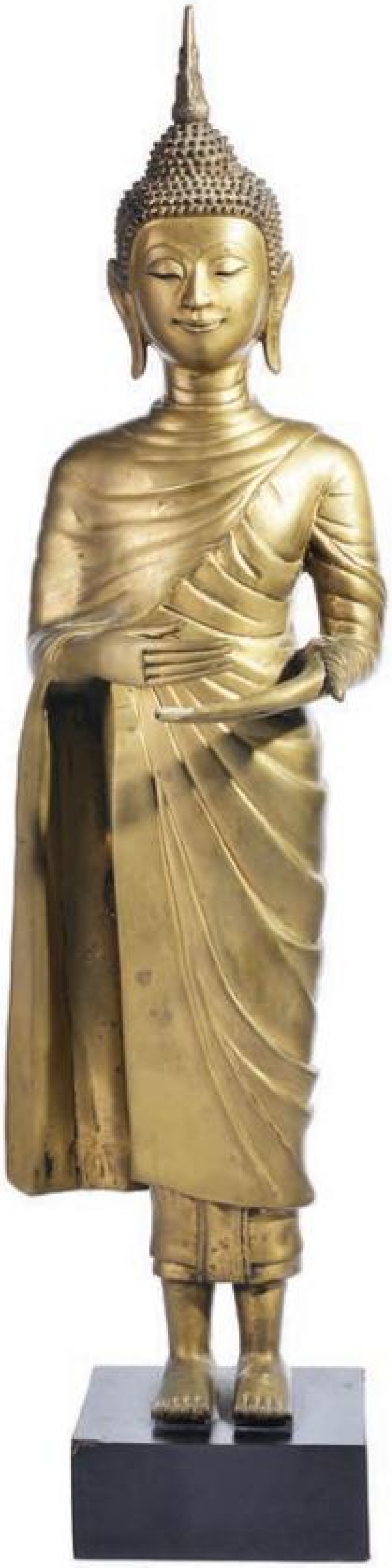
A MONUMENTAL CHAM STONE HEAD OF A DVARAPALA, DA NANG REGION, VIETNAM, 10TH CENTURY

grey sandstone, with bulging eyes and raised eyebrows, his long hair arranged in plaits gathered in a bun, wearing tiara and pendent earrings, mounted
53cm high

Provenance: Private Collection, London. Formerly collection of Yves Prunier, Paris until 1990s.

The Hindu kingdom of Champa, which occupied most of the Southern half of modern Vietnam, reached its greatest power and prosperity between 8th-10th centuries before their territory was gradually reduced from the North by the Vietnamese. Little remains of the great riches of this civilisation, a great deal of which was lost in relatively recent times. For a related head of a 'ferocious dvarapala' in the Da Nang Museum, see Emmanuel Guillon, *Cham Art,* London 2001, no.104, p.118f

£8000-12000



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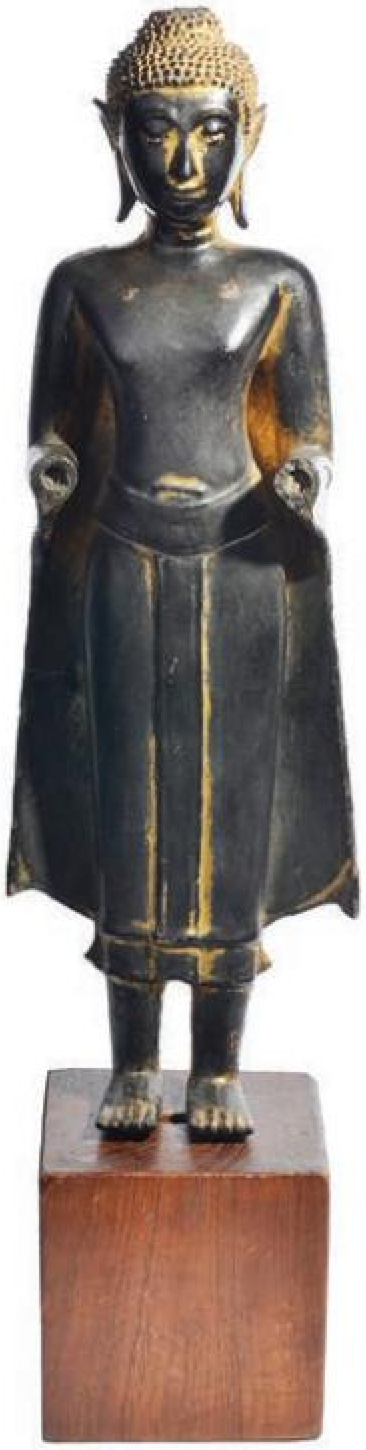


73

71

A STANDING BRONZE FIGURE OF BUDDHA, THAILAND, PROBABLY 19TH CENTURY

his hands holding a bowl (now missing), with elongated earlobes, tightly curled hair and flame *usnisa,* mounted
63cm high (excluding stand)

£600-800

72

AN AYUTHIA BRONZE FIGURE OF BUDDHA, THAILAND, 16TH/17TH CENTURY

seated in *sattvasana,* his hands in *bhumisparsa* and *dhyana mudra*
14.5cm high

Provenance: Property of the late interior designer John Leaning; sold by order of the executors.

£100-150

73

AN AYUTHIA GILT-LACQUERED BRONZE FIGURE OF BUDDHA, THAILAND, 16TH/17TH CENTURY

standing erect, with flared robe, his arms outstretched, with tightly curled hair and elongated earlobes, wood stand
54cm high (excluding base attachment)

£800-1200

74

A BRONZE FIGURE OF BUDDHA, THAILAND, PROBABLY 19TH CENTURY

seated in *padmasana* with hands in *bhumisparsa* and *dhyana mudra,* with elongated earlobes and tightly curled hair, later wood lotus throne
53cm high

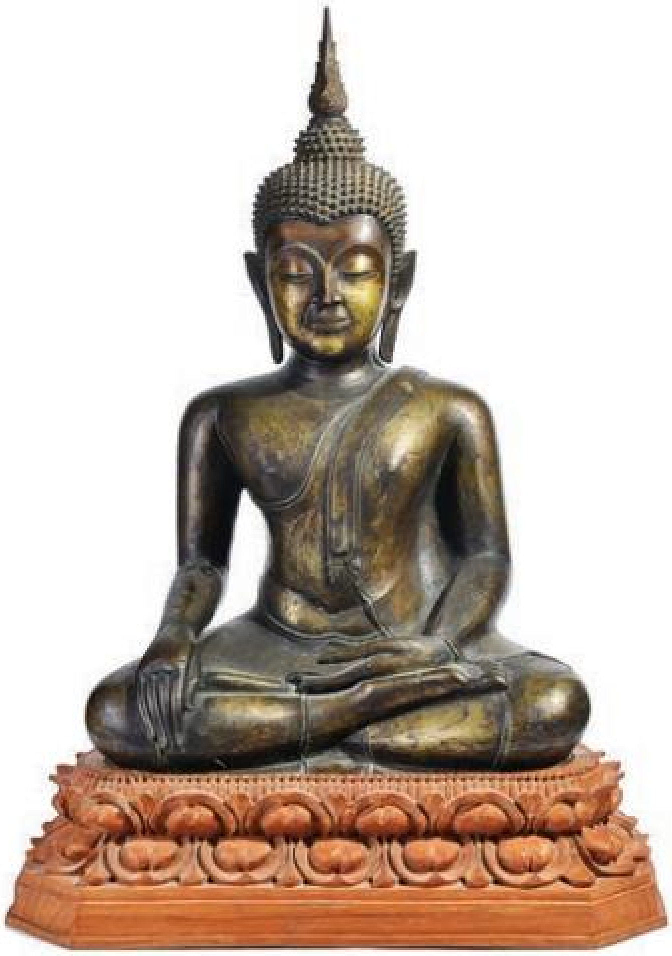
£800-1200 *Illustrated on opposite page*

75

TWO SAWANKHOLOK POTTERY FINIALS, THAILAND, CIRCA 15TH CENTURY

probably from a shrine, each in the form of a *chedi,* with tiered tapering point, on bulbous body, the base with twin projections for attachment, mounted
30, 28cm

£200-300 *Illustrated on opposite page*



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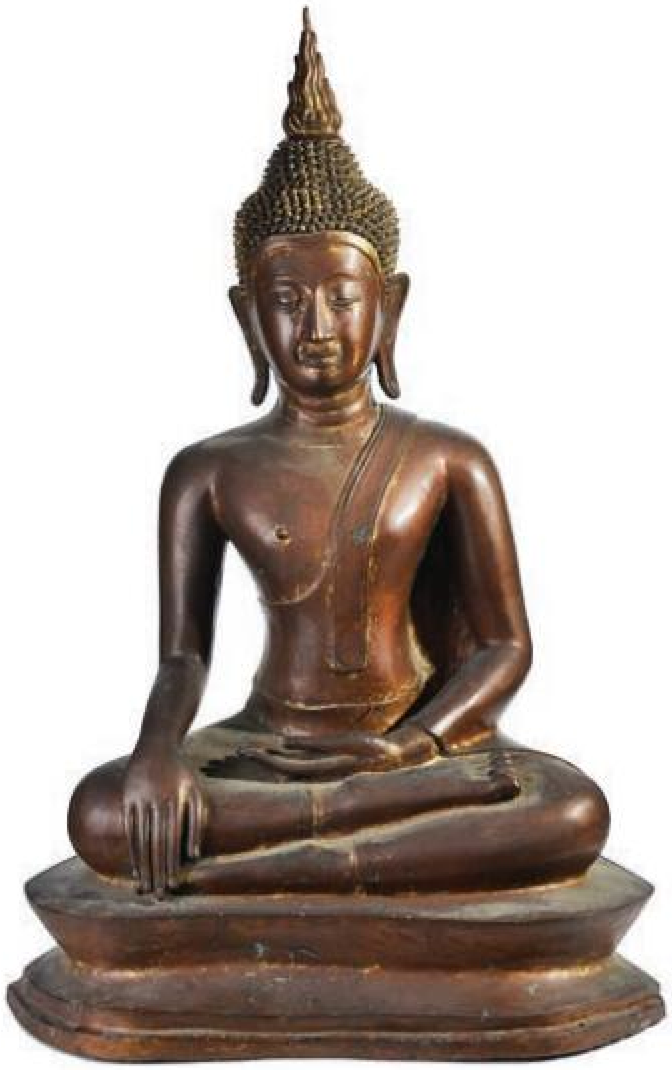

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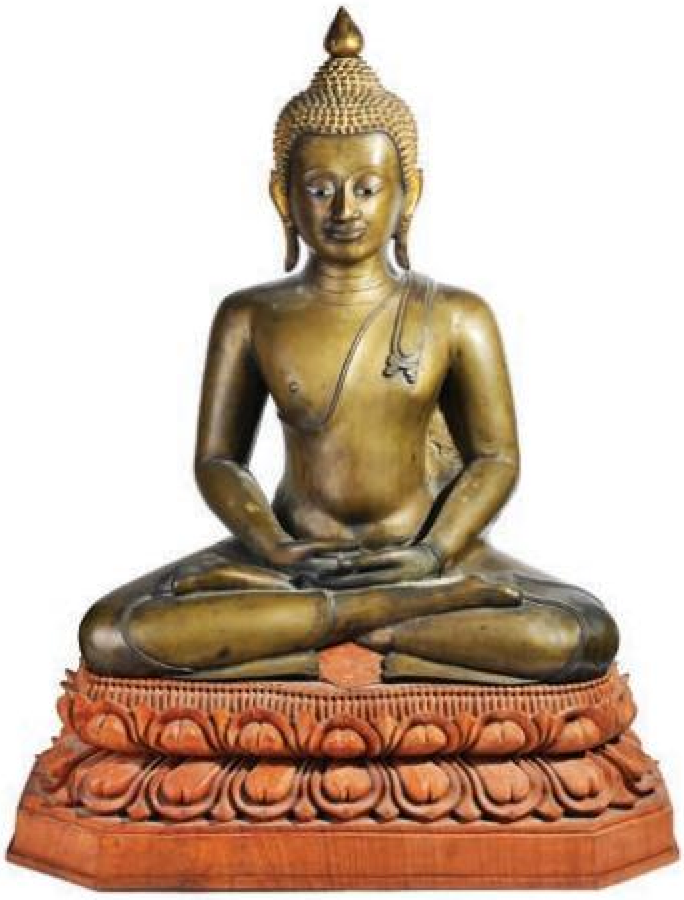


77

76
A BRONZE FIGURE OF BUDDHA, THAILAND
seated in *sattvasana,* his hands in *bhumisparsa* and *dhyana mudra,* his head with tightly curled hair and flame *usnisa,* traces of gilt
73cm high

£500-800

77
A BRONZE FIGURE OF BUDDHA, THAILAND, PROBABLY 17TH/18TH CENTURY
seated in *padmasana* with hands in *dhyana mudra,* his tightly curled hair and separately cast *usnisa* finial with traces of gilt lacquer, later carved wood lotus base, his eyes inlaid with mother of pearl
57cm excluding base

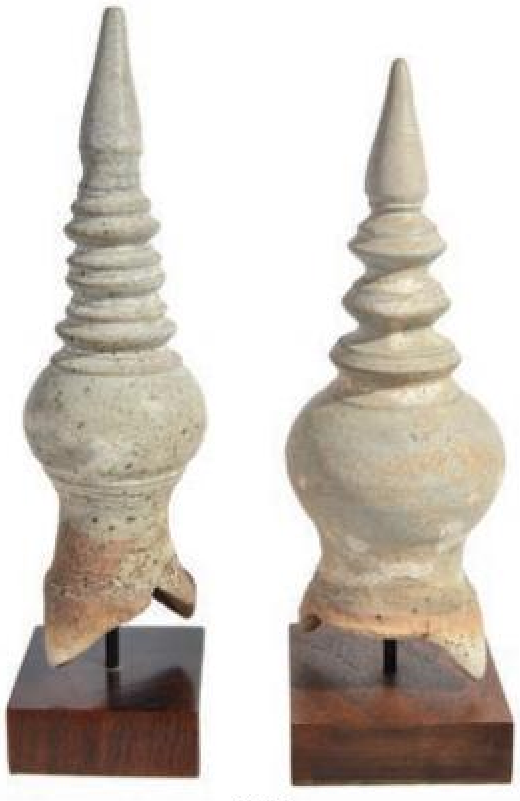
£1200-1500

78
A CARVED COCONUT SHELL, JAVA, PROBABLY LATE 19TH CENTURY
the sides with a register of mythical figures in low relief, the underneath with sunflower medallion
13cm high approx.

£250-350

79
A COLLECTION OF TWELVE JAVANESE SHADOW PUPPETS (WAYANG KLITIK), INDONESIA, 19TH CENTURY
polychrome-painted wood with leather attachments, each in the form of a figure, comprising a lion-headed deity, a European figure wearing a coat, and ten others, each with grotesque faces,
49cm long and smaller
(12)

£1500-2000



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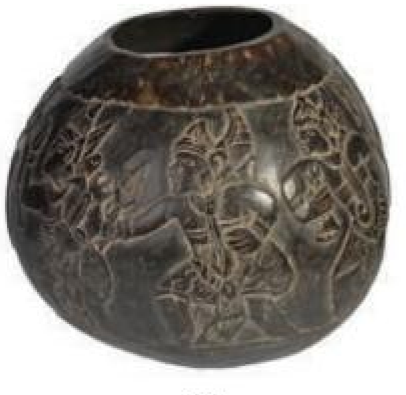

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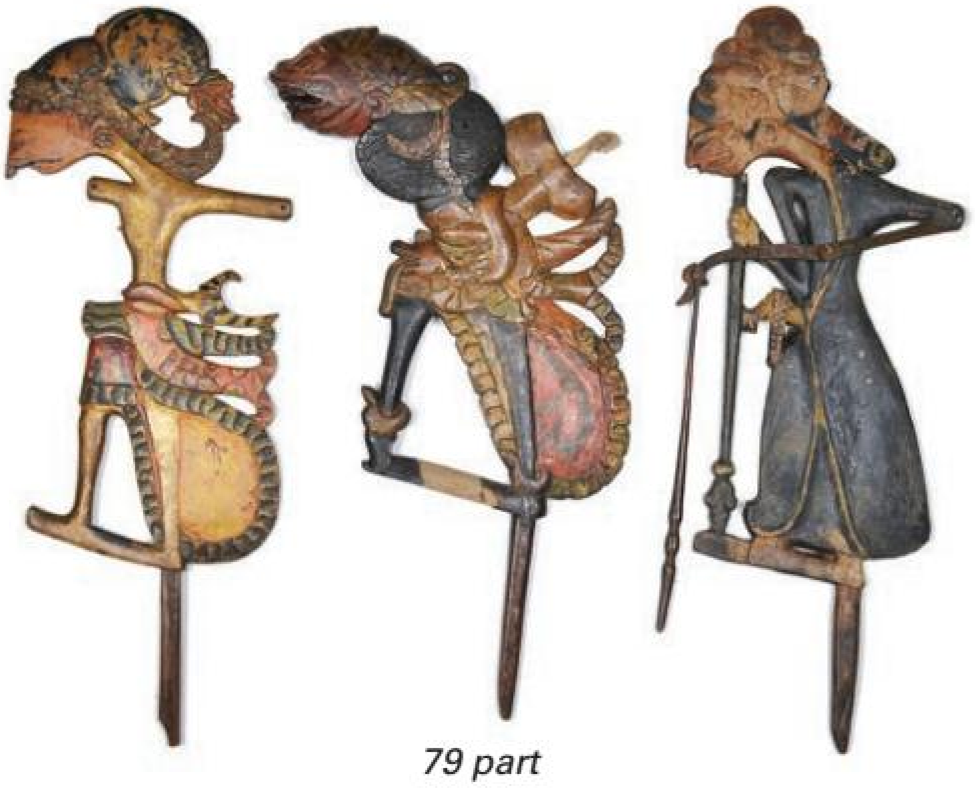
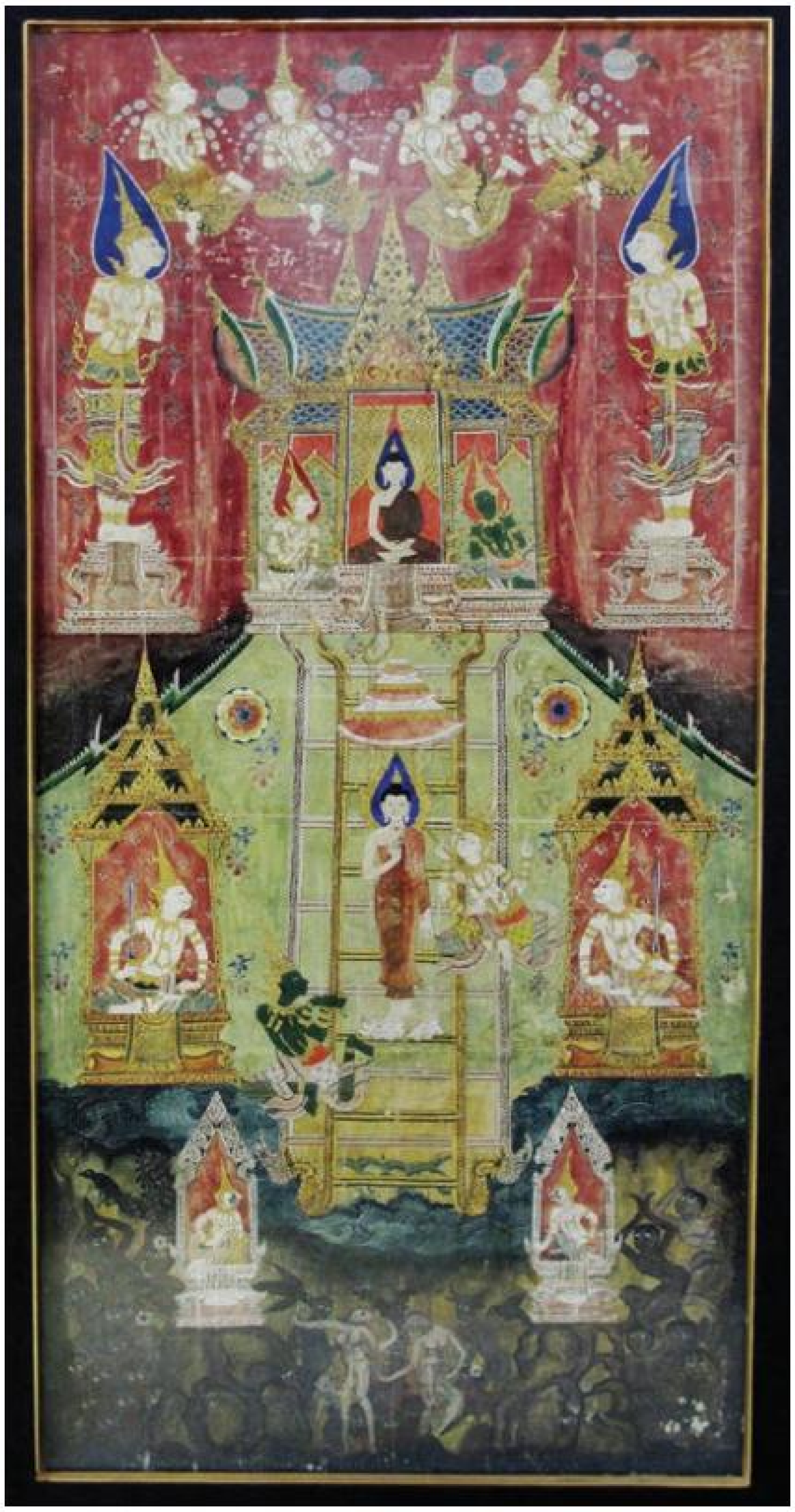


79 part



80

80

THE BUDDHA ON MOUNT MERU, THAILAND, 19TH CENTURY

pigment with gold on cloth, seated in a mountain top shrine, flanked by Moggallana and Sariputta, four *apsarases* flying above, a ladder below with further figures of the trio, flanked by a pair of enshrined Bodhisattvas(?), the mountain surrounded by the turbulent ocean, scenes of the underworld below, framed
116.5 x 57cm

For a larger, related Thai painting on cloth in the British Museum, see Wladimir Zwalf, *Buddhism: Art and Faith,* BMP London 1985, no.257

£1200-1500

81

PRIEST'S OFFERING TRAY (TALAM), JAVA, CIRCA 10TH CENTURY

of circular form, with convex cavetto and overhanging rim, the centre with engraved overflowing vase motif within stellate medallion
46cm diam.

Provenance: Private Collection, London

For a *talam* from the Eilenberg Collection in the Metropolitan Museum of Art, New York, see inventory no. 2000.284.35

£300-400

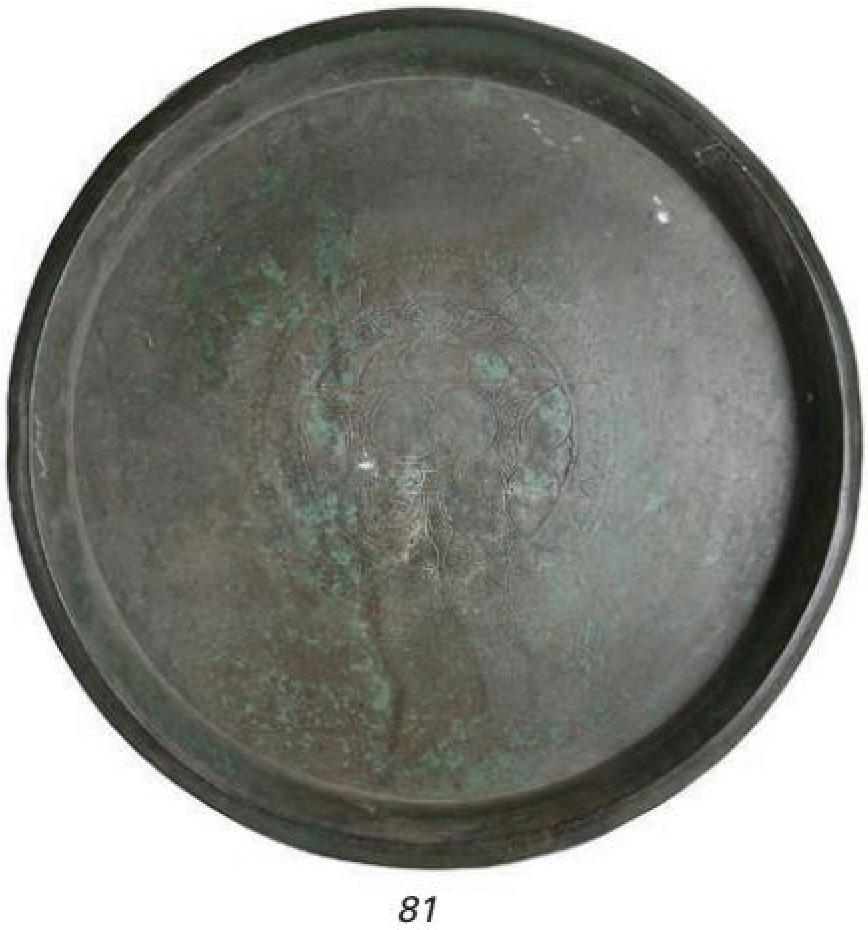
82

A SINHALESE BRASS TRAY, SRI LANKA, FIRST HALF 20TH CENTURY

of circular form, the engraved and repoussé decoration depicting a royal couple with children in their house, two lines of *sinhala* script below, surrounded by registers of mythical scenes, with scrolling foliate outer rim
61cm diam.

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£150-200



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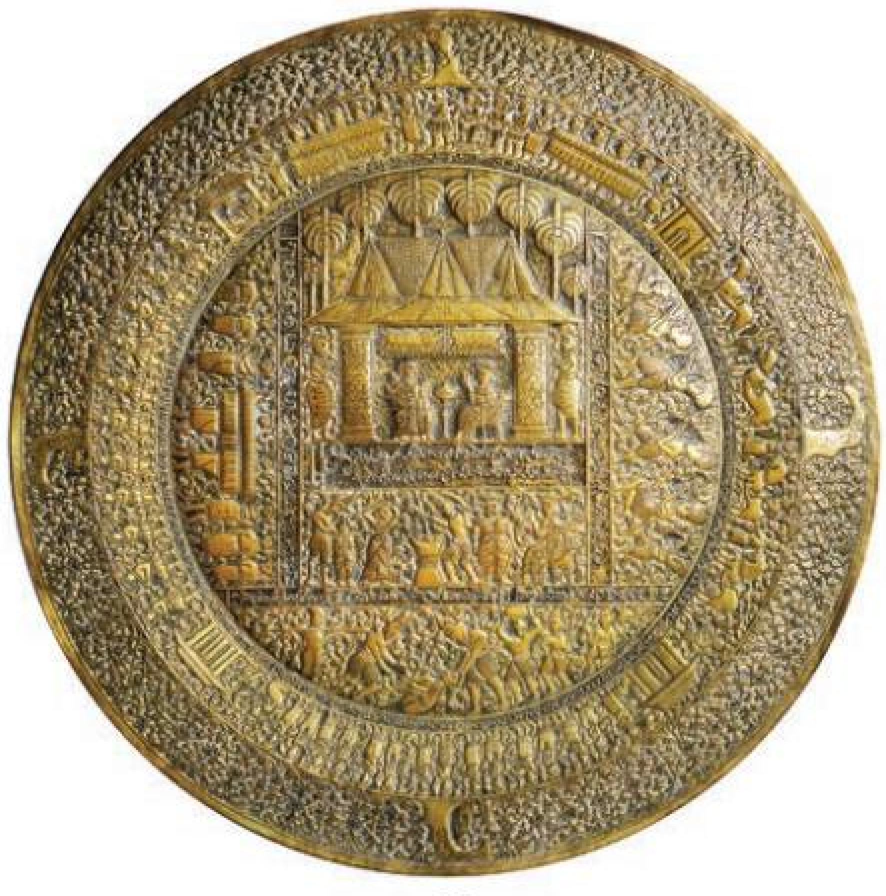

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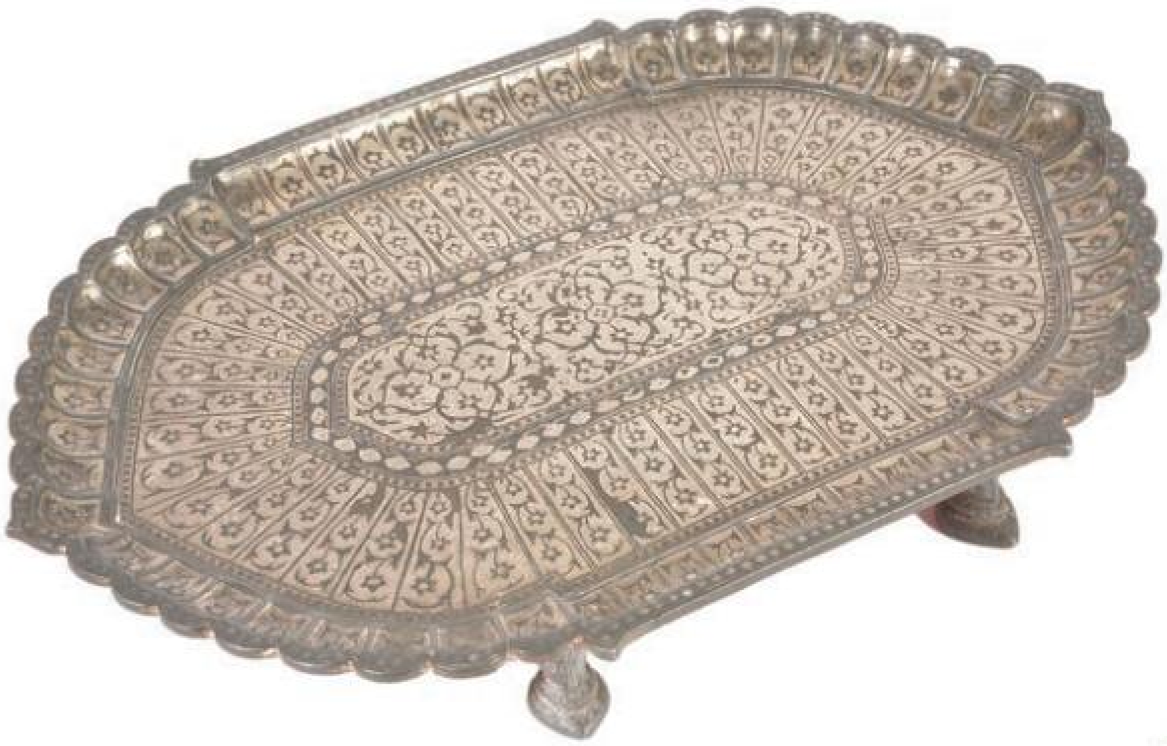

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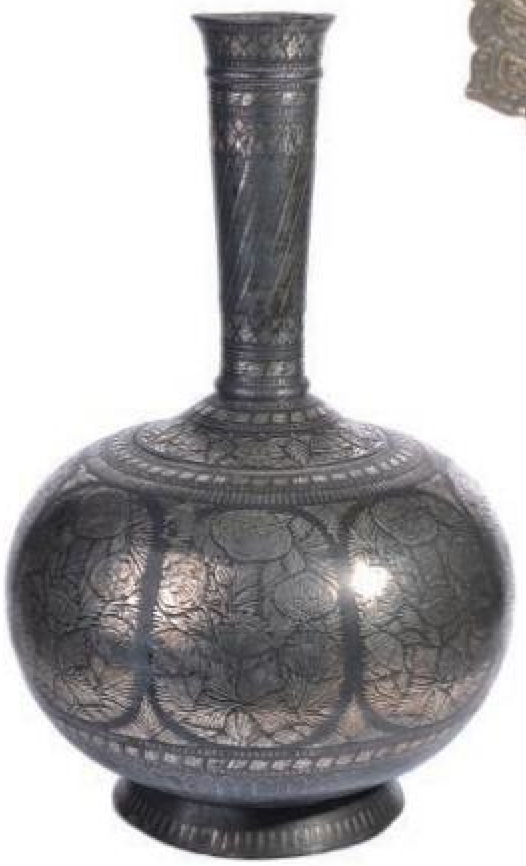


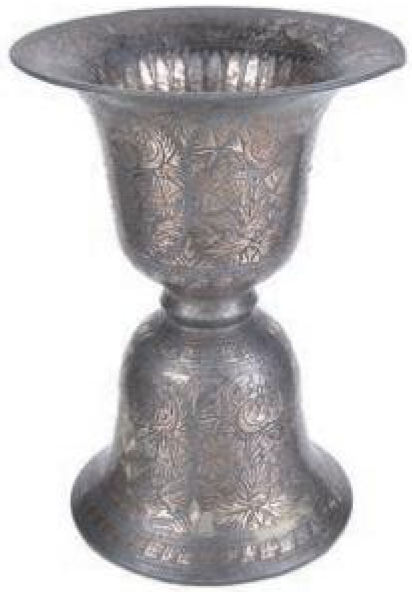
83

A BIDRI SALVER, DECCAN, CIRCA 1800

alloy inlaid with silver, of pointed oval form, with scalloped ends, on four feet, the top decorated with radiating scrolling foliate motifs around a central arabesque medallion, the underside coated with later paint

4.5 x 30.5 x 21cm

£700-900



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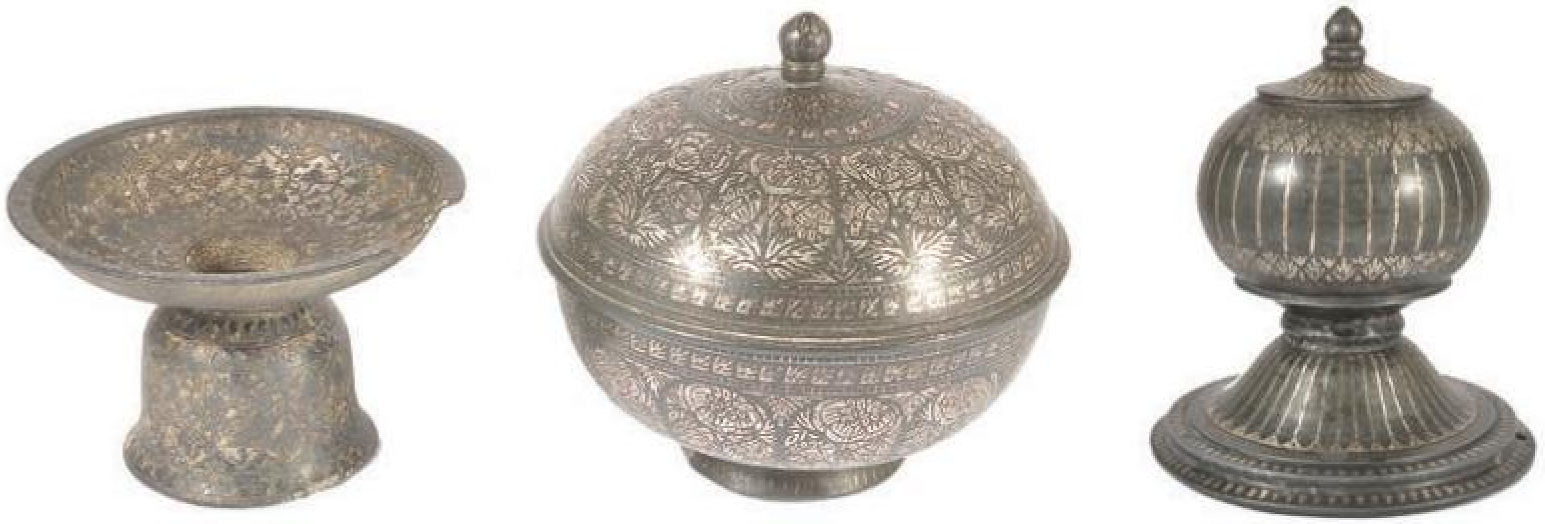
86



84

84

THREE BIDRI OBJECTS, DECCAN, INDIA, 18TH-19TH CENTURIES

alloy inlaid with silver, comprising a small spittoon with wide flared rim and bell-shaped body, ogival trellis decoration, a bowl and cover, the latter of domed form with bud finial, decorated with repeated poppy design, and a carpet weight *(mir-i farsh)*, with splayed rim foot and lotus finial

7.5cm high, 12cm diam (spittoon); 12cm high, 14cm diam (bowl), 13.5cm carpet weight

£400-600

85

A BIDRI SURAHI, DECCAN, INDIA, MID-19TH CENTURY

alloy inlaid with silver, the bulbous body on rim foot, with gently flared cylindrical neck, the sides with with repeated oval poppy motifs

26cm high

£300-500

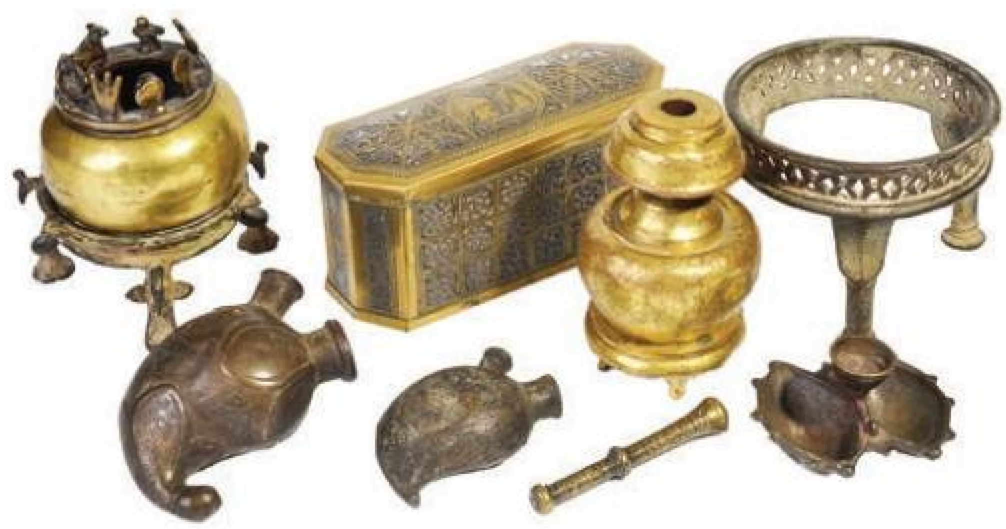
86

A BIDRI SPITOON, DECCAN, SOUTHERN INDIA, MID-19TH CENTURY

alloy inlaid with silver, in the form of twin bell shaped elements with top end open, decorated with repeated stylised poppy motifs

15cm high

£250-350



87

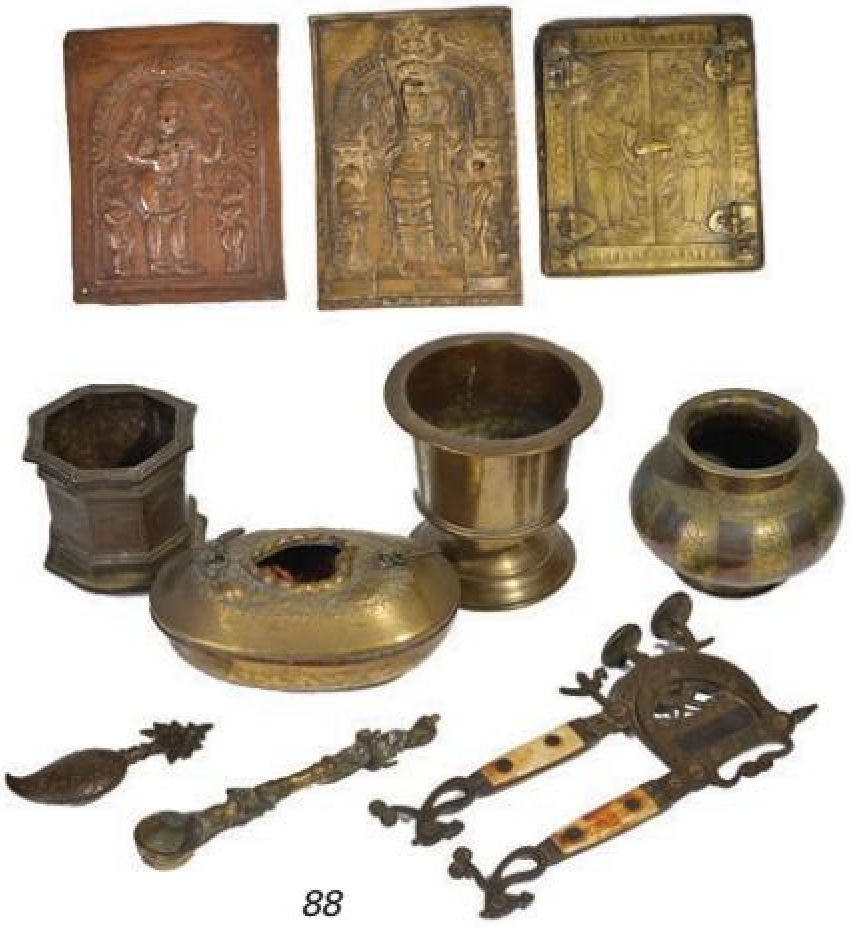
87

A COLLECTION OF METALWORK, INDIA AND TIBET, 17TH CENTURY AND LATER

comprising two Deccani bronze tripod stands, probably for *huqqas,* a Sinhalese brass box with silver inlay, a small brass oil lamp, a *boteh* shaped *huqqa,* a Tibetan copper gilt ritual vase, an Islamic brass pestle and a brass *puja* pot,
9 x 18 x 7.5cm (box) and smaller
(9)

Provenance: Private Collection, London

£200-300



88

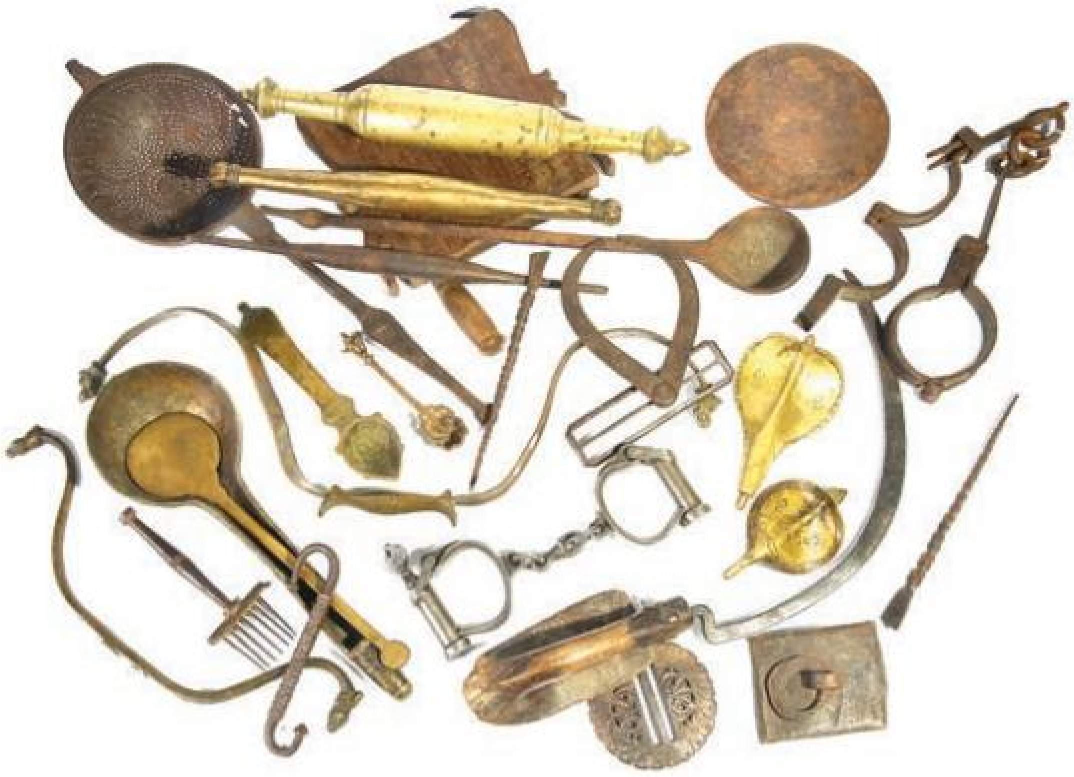
88

TEN INDIAN METAL OBJECTS, MOSTLY 19TH CENTURY

comprising two Virabhadra plaques, three *puja* pots and a spoon, a cosmetic bottle, a pair of bone handled betel cutters, a portable shrine with hinged doors and a *kashkul*
19 x 9cm and smaller

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£80-120



89

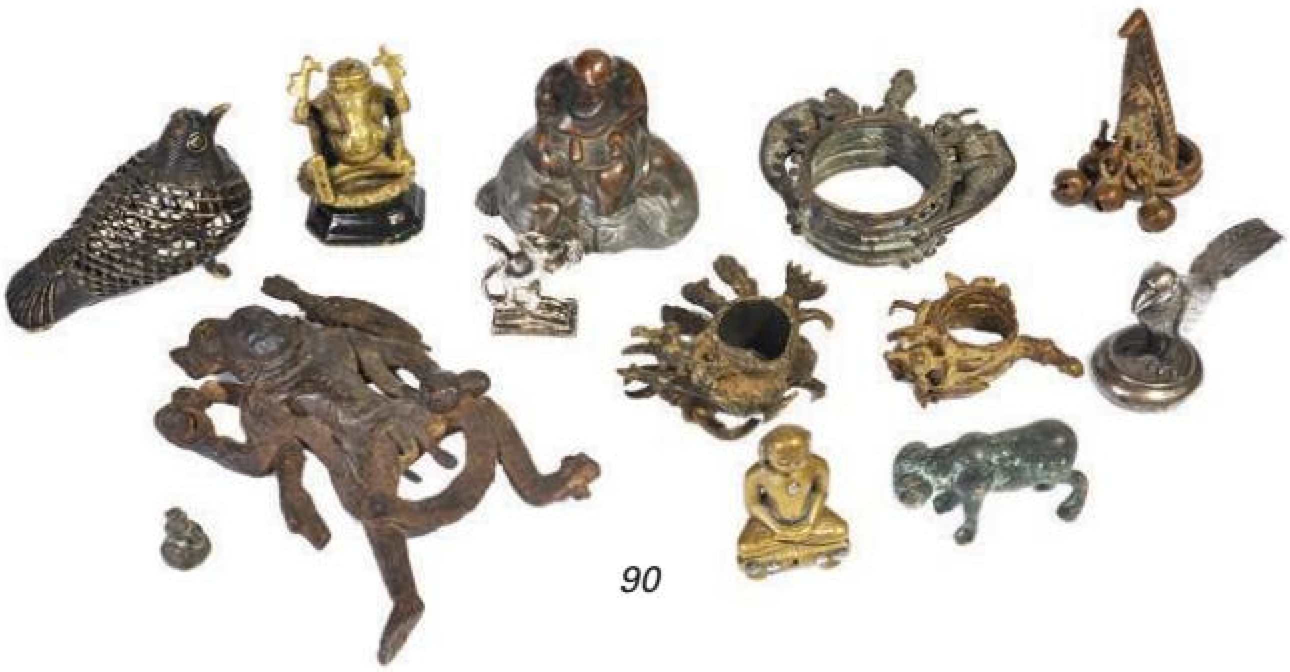
89

A COLLECTION OF INDIAN BRASS AND IRON OBJECTS, MOSTLY 19TH CENTURY

including ladles, rolling pins, a colander, cobra canopies from bronze images, ritual spoons and kalipers
50cm approx. and smaller
(a lot)

Provenance: Henry Brownrigg, London (1943-2016)

£250-350



90

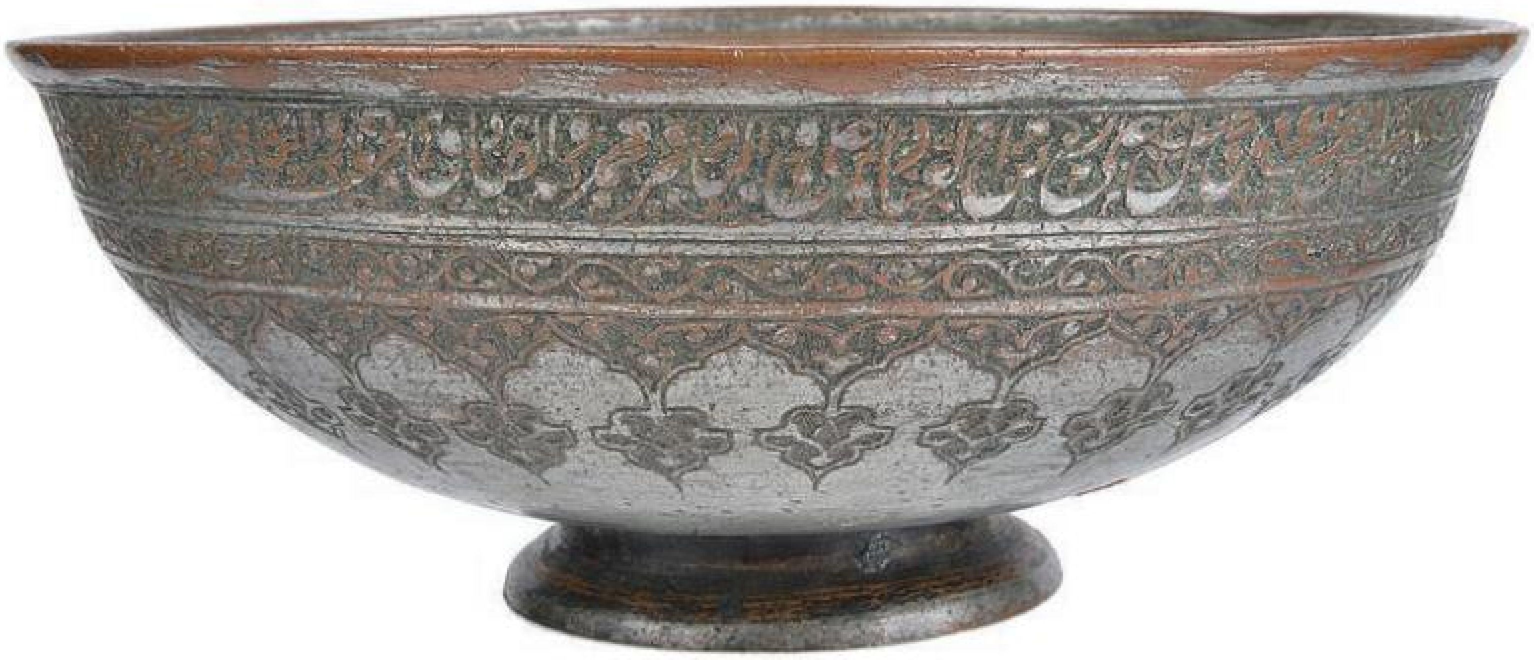
90

A GROUP OF SMALL METAL OBJECTS AND FIGURES, MOSTLY INDIA, 16TH-20TH CENTURY

comprising four bronze rings, a silver parrot, a brass figure of Ganesha, a brass figure of a *jina* with silver inlay, and iron figure of Siva and four other items
11.5cm high and smaller
(13)

Provenance: Private Collection, London

£250-350



91

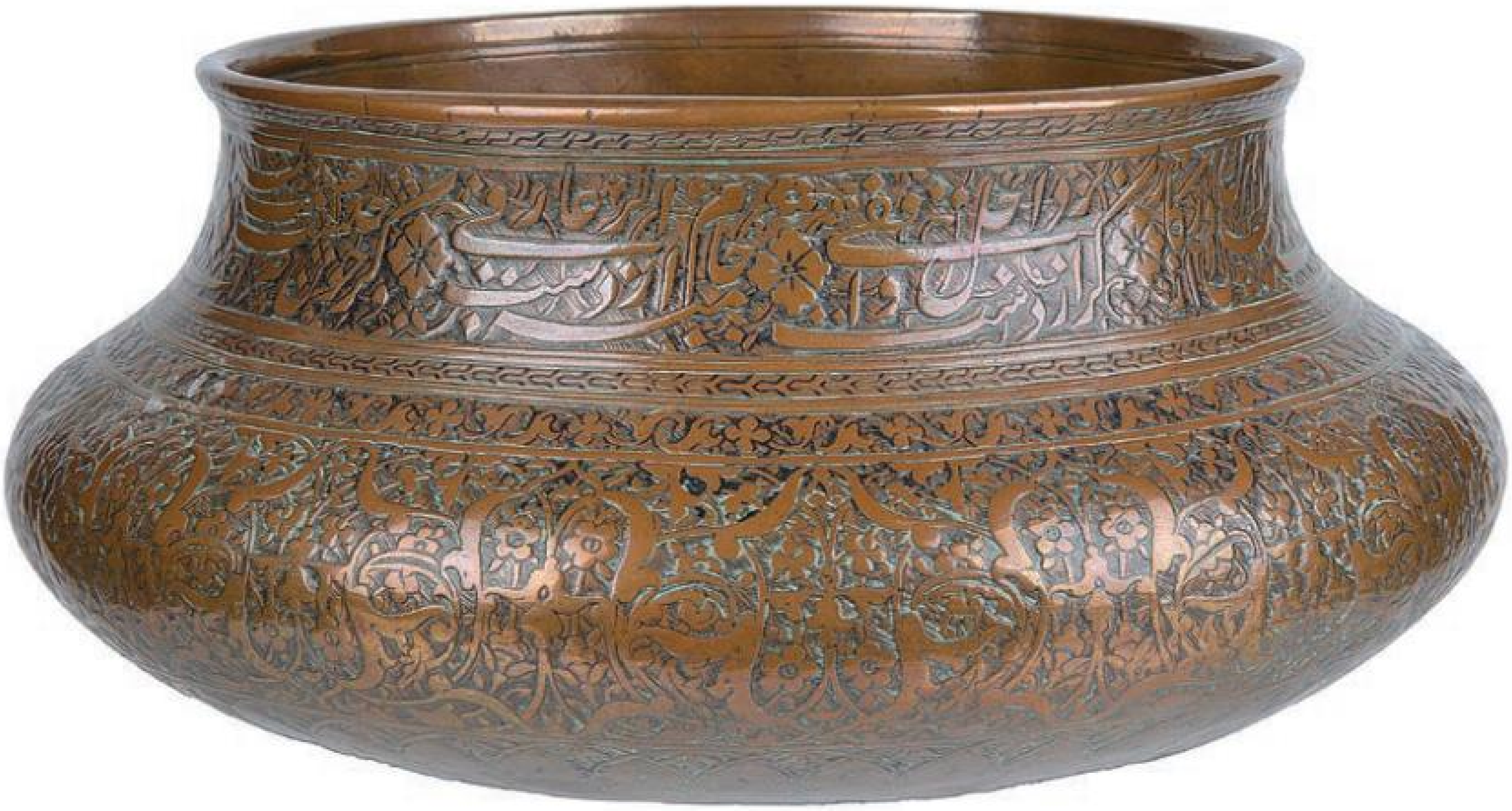
91 ‡

A SAFAVID TINNED COPPER BOWL, PERSIA, 16TH/17TH CENTURY

of wide shallow form, on flared rim foot, the sides with a band of *nastaliq* calligraphy, scrolling arabesques and repeated palmettes below
8cm high; 21.6cm diam.

Provenance: Private European Collection

£1000-1500



92

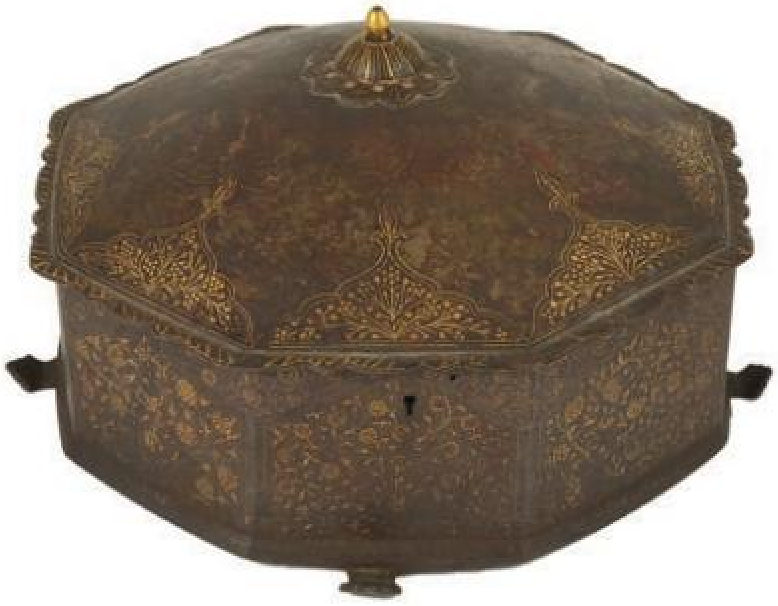
92 ‡

A SAFAVID COPPER BOWL, PERSIA, CIRCA 17TH CENTURY

of shallow form, with raised concave neck, the body engraved with dense scrolling floral and palmette decoration, a band of decorated *nastaliq* text on the neck above, further engraved and embossed inscriptions underneath, including the roman numerals *1418*, traces of tin and black lac
10cm high; 23cm wide

Provenance: Private European Collection

£2000-3000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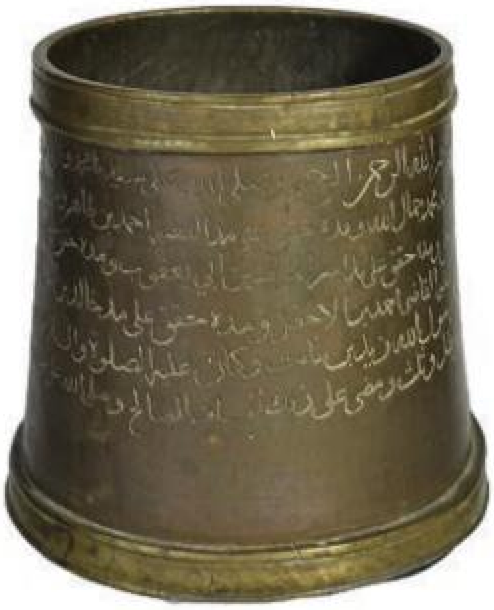
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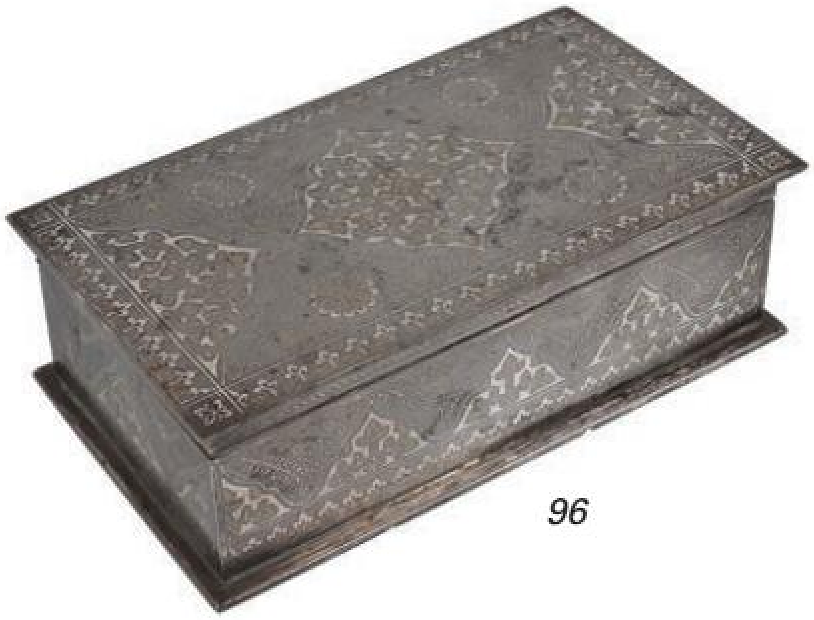
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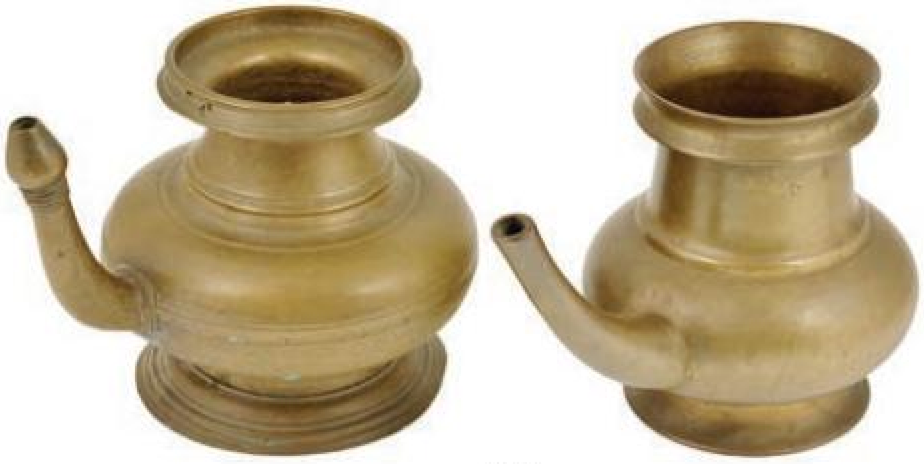
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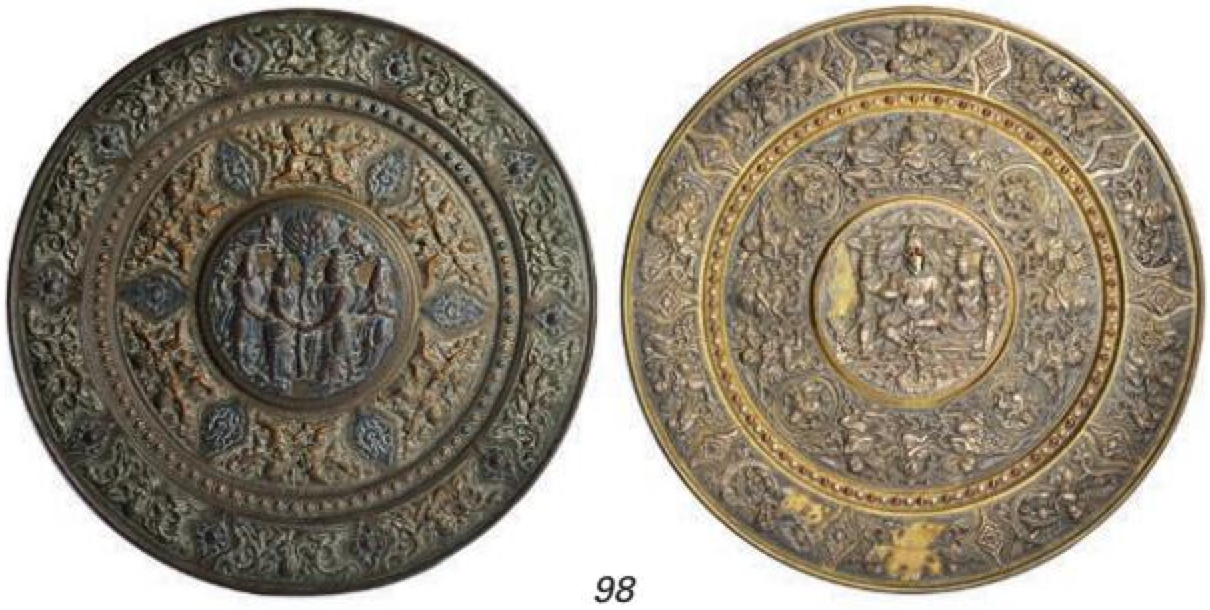

98

93

A KOFTGARI BOX, PUNJAB, LATE 19TH CENTURY
iron with gold damascened foliate decoration, with domed lid, of octagonal form, standing on small splayed feet
14cm high; 26.5cm max. diam.

Provenance: Private collection, London, acquired at auction in London about 20 years ago.

£500-700

94

AN INSCRIBED VESSEL, POSSIBLY FROM A SMALL CANDLESTICK, MIDDLE EAST, 19TH CENTURY OR EARLIER
brass and copper, of tapered cylindrical form, the sides inscribed with five lines of arabic script, thick brass bands at top and bottom
10.5cm high

£250-350

95

A MISCELLANEOUS GROUP OF METAL OBJECTS, EUROPE AND ASIA, MOSTLY 19TH CENTURY
including a brass and silver repoussé lime box, a bronze *dorje*, a carved wood *phurbu*, a copper *mandala* plaque, a brass and copper prayer wheel, an iron-mounted butter box(?), a ritual skull mask, and a pair of wood palm-manuscript covers, a brass birdcage, two model cannons, an iron bridle, a brass cane handle, three Keralan bronze ritual cooking bowls (*urli*), two *karai,* three brass bowls and a copper vase
(a lot)

Provenance: Henry Brownrigg, London (1943-2016)

£80-120

96

A KOFTGARI CIGARETTE BOX, PUNJAB, INDIA (NOW PAKISTAN), CIRCA 1900
iron with silver and gold damascened foliate and arabesque decoration, with hinged lid and wood lining
5.5 x 17.5 x 10cm

£300-400

97

TWO BRASS RITUAL WATER VESSELS (KINDI), KERALA, SOUTH INDIA, 18TH/19TH CENTURY
each with turned flattened spherical form, with flared foot and rim and ithyphallic spout
15.5cm high approx. each (2)

Provenance: Private collection, London

£120-150

98

TWO TANJORE-WORK PLAQUES, SOUTH INDIA, EARLY 20TH CENTURY
brass, with sheet silver and copper on lac in relief, each of circular form, each with central medallion depicting Rama and Siva respectively with their consorts and devotees, surrounded by two concentric registers of dancing figures and further deities
40cm diam. each

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£120-150

99

TWO ITEMS OF METALWORK, INDIA, 19TH CENTURY

comprising a *koftgari* iron salver, with scallopped rim, decorated in silver damascening with scrolling foliate and pineapple designs, and a Jaipur School of Art brass incense burner, in the form of a lidded *kashkul* on flared foot, the pierced lid, with peacock medallions on either side
21.5cm diam. (salver); 16.5cm high (censer)

Provenance: Private collection, England.

£200-300

100

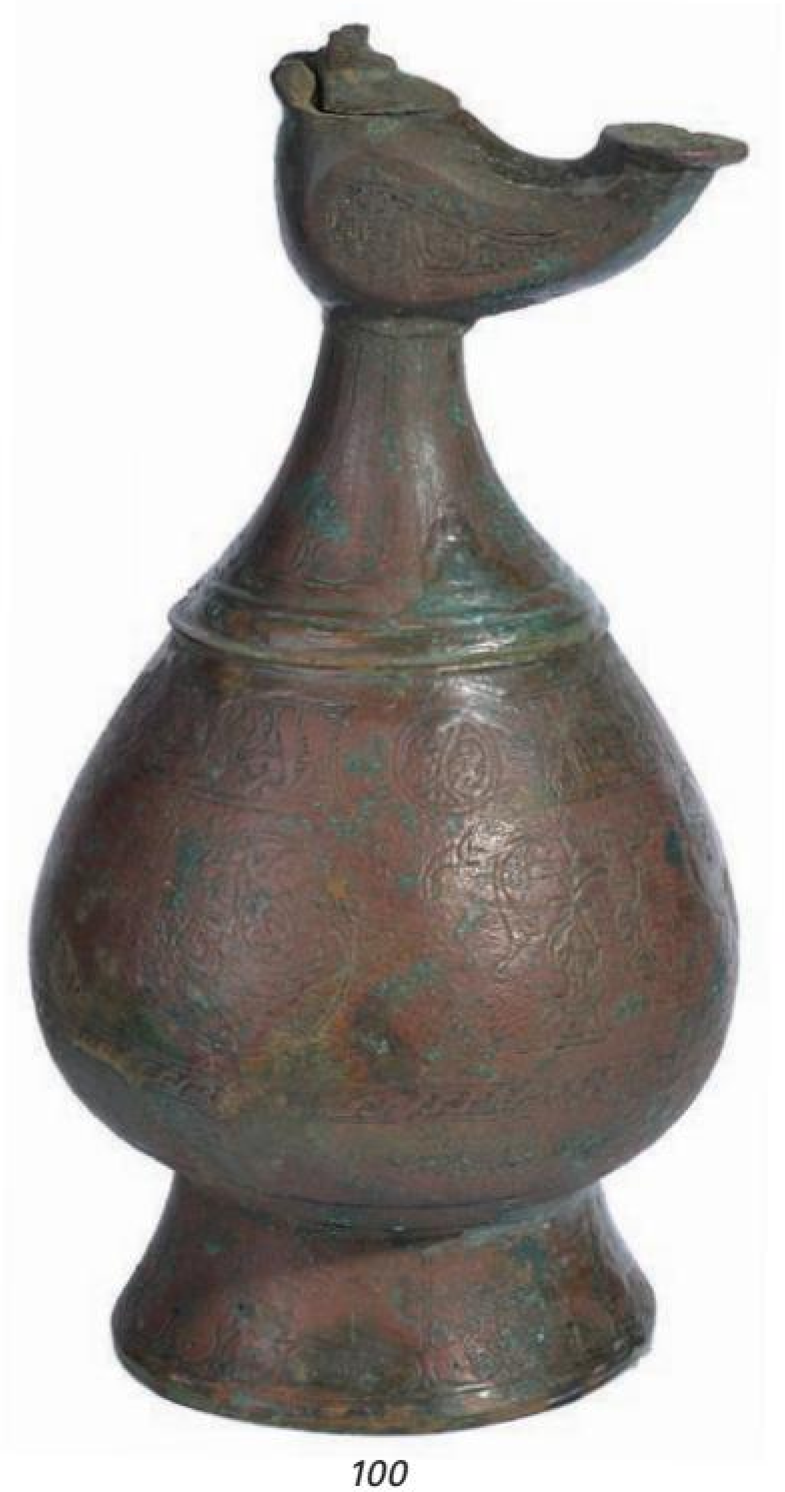
A KHORASSAN BRONZE EWER, EASTERN PERSIA, 13TH CENTURY

of pear-shaped form, on splay foot, with finial in the form of an oil lamp, with hinged lid, the sides with engraved decoration, the underside with recessed rosette
19.5cm high

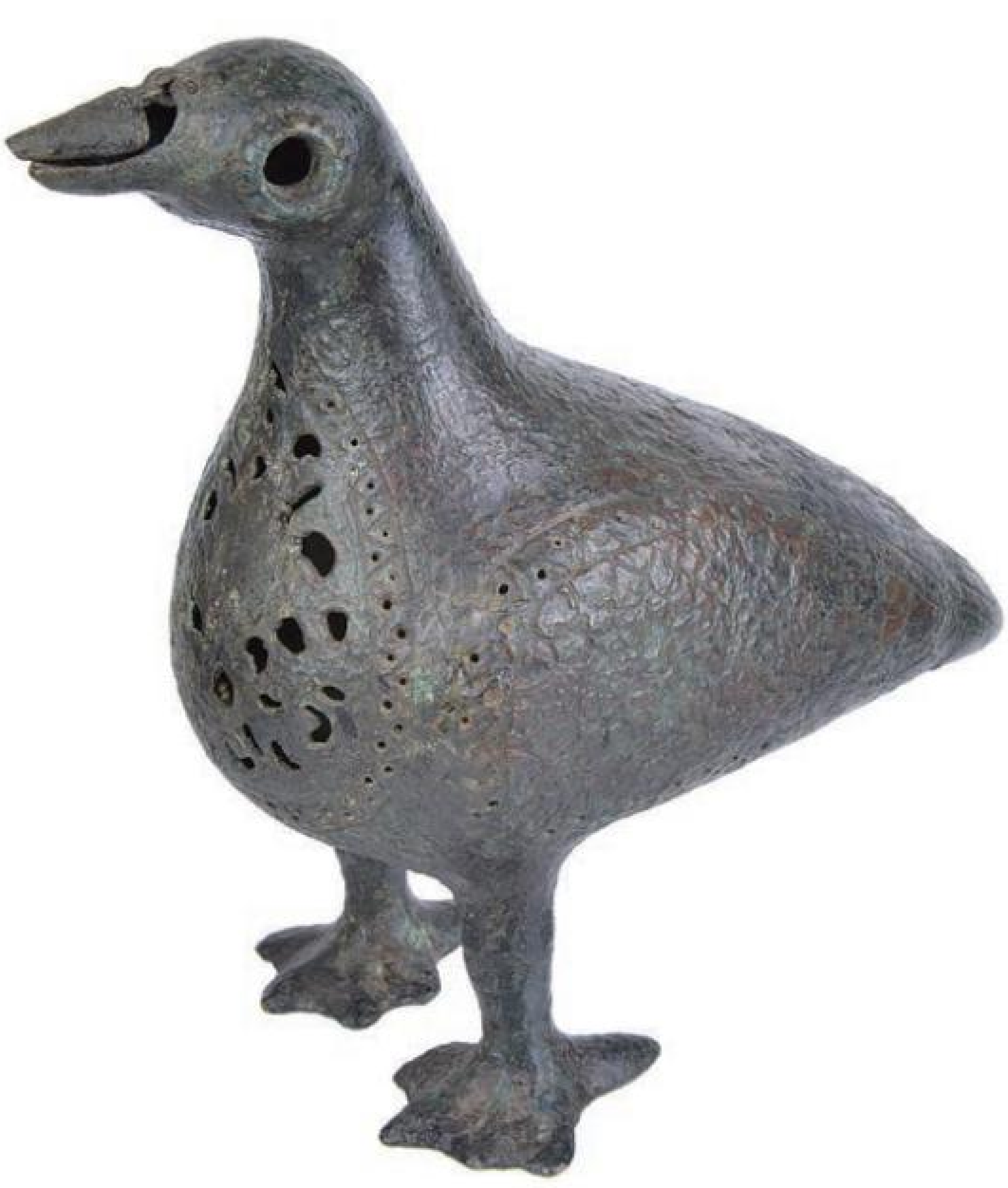
Provenance: Private Collection, London. Acquired André Cohen, Paris, 1950.

For a similar ewer, sold at Bonhams London, see October 6, 2015, lot 40

£1000-1500



100



101

101 ‡

A KHORASSAN BRONZE CENSER IN THE FORM OF A BIRD, EASTERN PERSIA, 12TH/13TH CENTURY

the plump body with stylised features, the beak with hinged opening, the chest with incised and pierced *boteh* design
18cm high; 22cm long

Provenance: Private European Collection

£800-1200

102

A MUGHAL BRASS PAN DAN, NORTHERN INDIA, 18TH CENTURY

of flared cylindrical form, the domed lid with bud finial, the exterior decorated with incised foliate designs on stippled ground
9cm high, 12cm diam.

Provenance: Private collection, London, acquired at auction in London about 20 years ago.

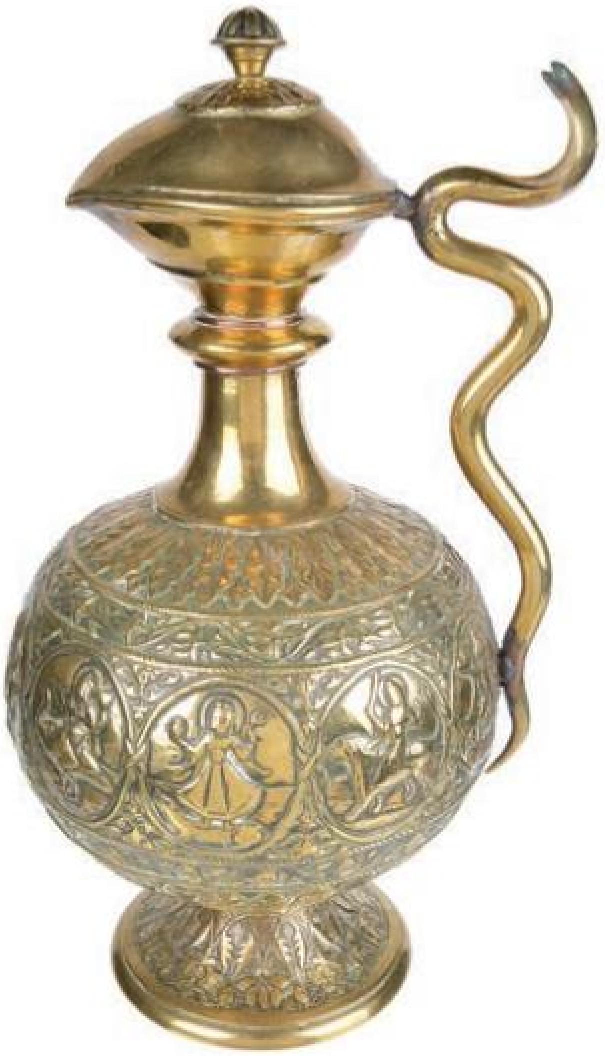
£80-120

103

A BRASS TULWAR HILT, NORTHERN INDIA, 19TH CENTURY

of typical form, with floral and acanthus relief decoration
15.5cm long

£40-60



104

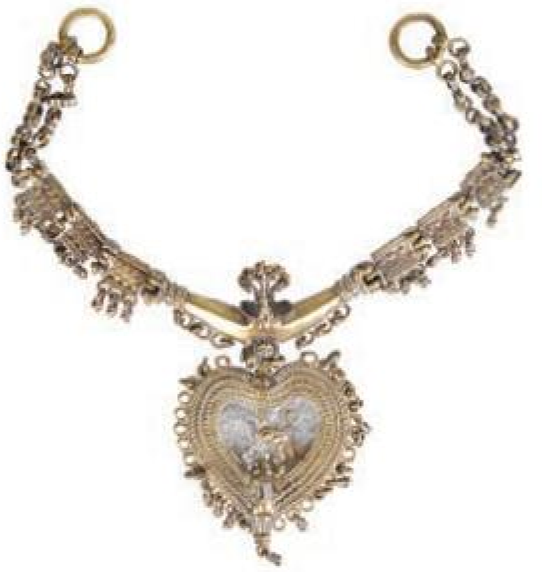
104

A BRASS EWER, PROBABLY JAIPUR SCHOOL OF ART, INDIA, LATE 19TH CENTURY

the globular body on flared rim foot, the ridge neck with *yoni* lidded spout, the handle in the form of a cobra, the sides decorated in relief with a series of oval medallions depicting various Hindu deities, including Durga, Skanda, Vishnu, Siva and Ganesha, scrolling iris and acanthus borders above and below
37cm high

This ewer is typical of the revivalist works in hybrid style produced under British encouragement at the Jaipur School of Art in the last decade or so of the 19th century. For a related ewer sold in these rooms, see 24 May 2017, lot 108. See also Oppi Untracht, *Metal Marvels: South Asian Handworks* Porvoo 1993 no.8.

£600-800



105

105

A BRASS CACHE-SEXE, DECCAN, PROBABLY ANDHRA PRADESH, SOUTHERN INDIA, 19TH CENTURY

brass, with silver inlay the heart-shaped pendant with figures on Nandi a cobra and lingam with ropework border fringed with brass drops the belt surmounted by a figure of a peacock flanked by segmented chain
50 x 16cm approx.

£100-150

106 ‡

A PAIR OF QAJAR EARRINGS, PERSIA, 19TH CENTURY

painted enamel and gilt, each comprising a dome-shaped element with floral lozenge medallions, a similar smaller domed element above, each fringed with embossed gilt-metal drops
8.5cm high
(2)

Provenance: Private European Collection

£1000-1500 *Illustrated on opposite page*

107 ‡

A PAIR OF QAJAR EARRINGS, PERSIA, 19TH CENTURY

gold with enamel decoration, in the form of two superimposed dome shapes with bud shaped drop below and ear loop above, the polychrome enamel depicting flowers, birds and human faces, the elements fringed with seed pearl drops
9.5cm high approx each

Provenance: Private European Collection

£1200-1800 *Illustrated on opposite page*

108 ‡

A QAJAR GHALIAN CUP, PERSIA, 19TH CENTURY

Enamelled gold and copper, of flared cylindrical form, the side decorated with four oval medallions each depicting a young prince or princess, interspersed with flower and bird motifs, scrolling floral borders above and below
5.5cm high; 7.2cm wide

Provenance: Private European Collection

£600-800 *Illustrated on opposite page*

109 ‡

A QAJAR LACQUER BOX, PERSIA, 19TH CENTURY

of rectangular form, with hinged opening to reveal a mirror and drawer with compartments for weighing scales and implements below, the surface decorated with painted scenes including Yusuf and Zulaika, gilt brass mounts
28.5 x 19.5 x 3.5cm

Provenance: Private European Collection; Acquired Boisgirard, Paris, 24 October 1989, lot 199

£2000-3000 *Illustrated on opposite page*

110 ‡

A QAJAR LACQUER PEN BOX, PERSIA, 19TH CENTURY

of cigar-shaped form, with inner compartment sliding out from cover, the convex top painted with a battle scene, the flared sides with hunting scenes, the outer tray with scrolling foliate motifs painted in gold
3 x 23 x 3.7cm (closed)

Provenance: Private European Collection

£700-900 *Illustrated on opposite page*

111 ‡

A QAJAR LACQUER PEN BOX, SIGNED ABU'L HASAN, DATED AH 1261/1845 AD

of rectangular form, the convex lid painted with nobleman, his son and a courtier, a further figure on inner lid, the sides with hunting scenes, all within European-style landscapes
5 x 28 x 6.5cm

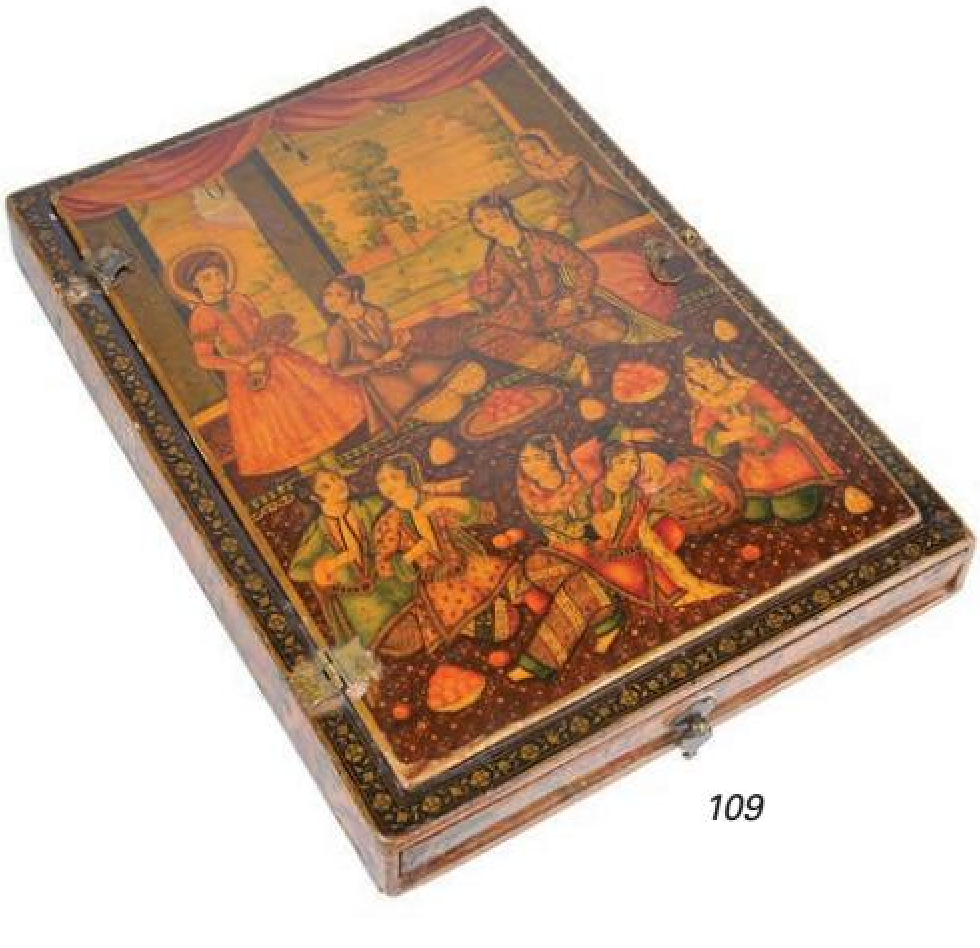
Provenance: Private European Collection

£1500-2500 *Illustrated on opposite page*

106

107

108



109

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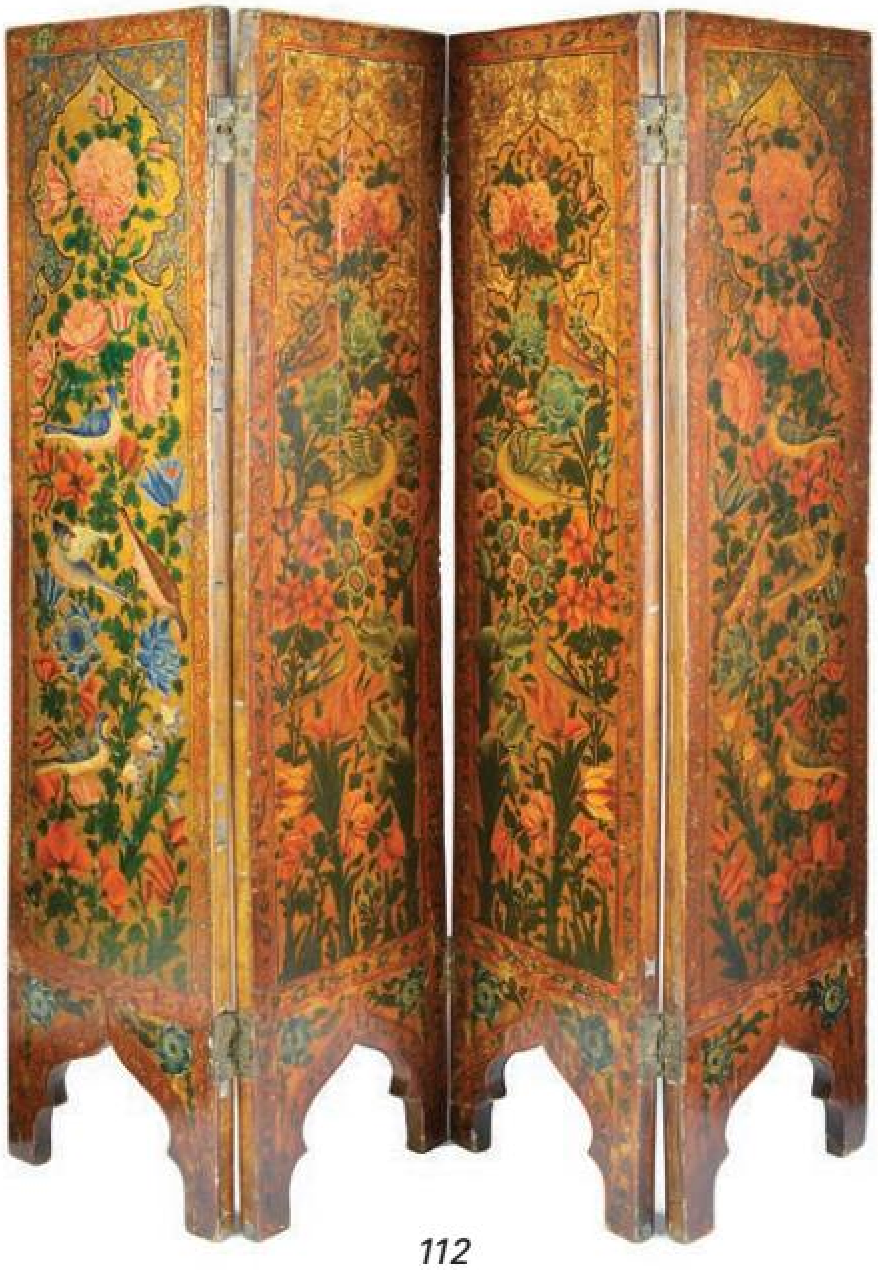
111



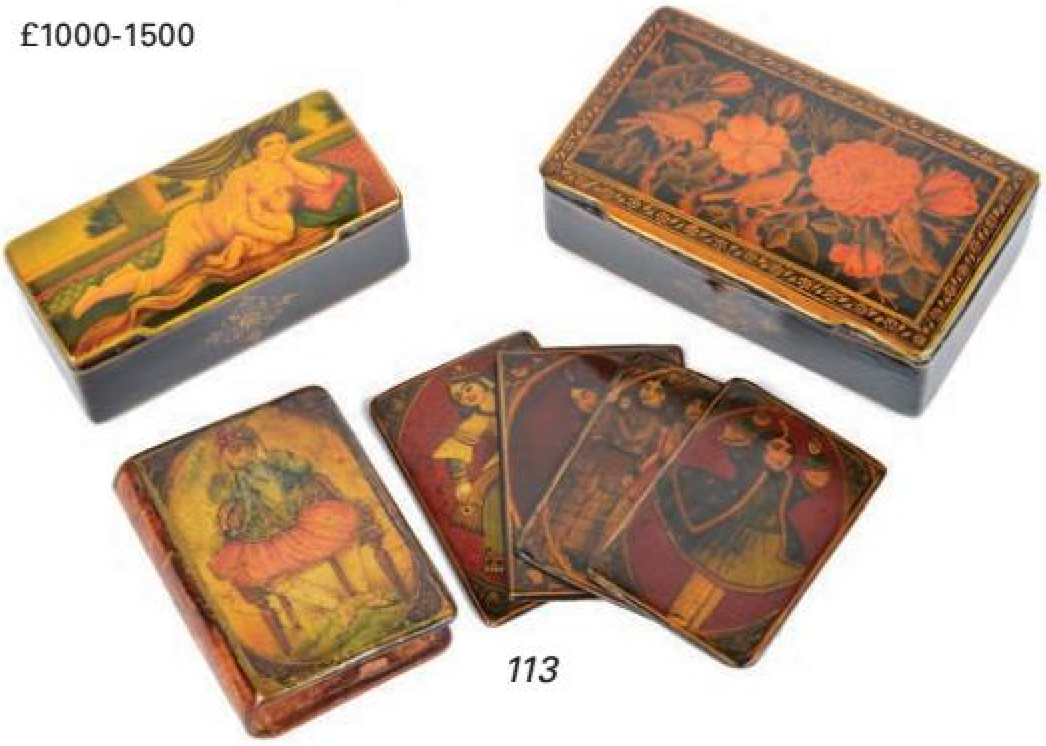
112

112 ‡

A QAJAR FOLDING WOOD SCREEN, PERSIA, MID-19TH CENTURY
comprising four lacquered and painted panels linked by brass hinges, with arcaded legs, the polychrome and gold decoration comprising birds amidst richly coloured flowers
95.4 x 94.5cm (fully opened)

Provenance: Private European Collection

£1000-1500



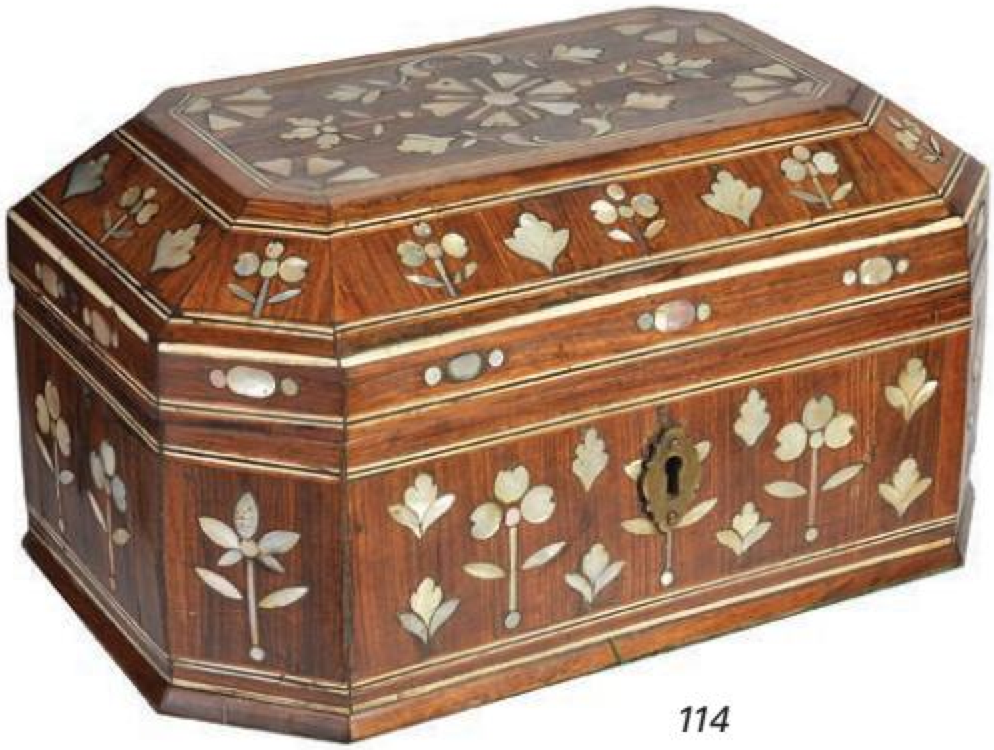
113

113 ‡

THREE SMALL LACQUER ITEMS, QAJAR PERSIA, 19TH CENTURY
Painted papier-maché, wood and leather, comprising two boxes with hinged lids and a group of four playing cards in case
3 x 9 x 5.5cm
(3)

Provenance: Private European Collection

£700-1000

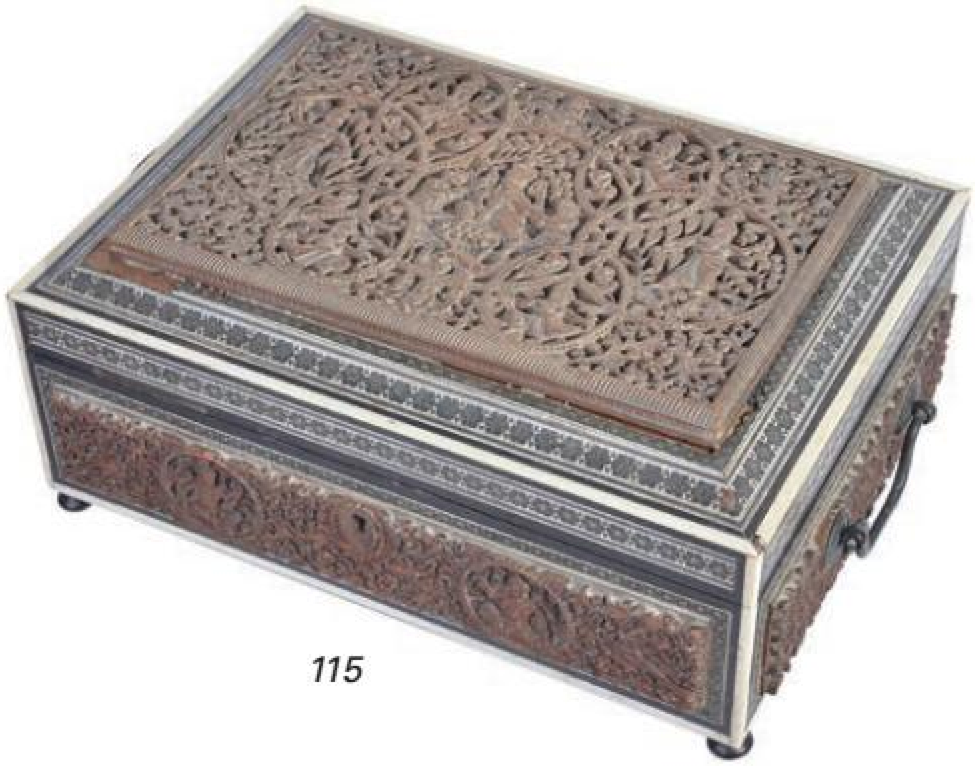


114

114

AN OTTOMAN INLAID WOOD CASKET, 18TH CENTURY
of elongated octagonal form, with hinged chamferred lid, with stylised flower and leaf design inlaid in mother-of-pearl, bone edging, the interior with mirror and purple velvet lining, framed with gilt-thread bands
15.5 x 30.5 x 21cm

£600-900

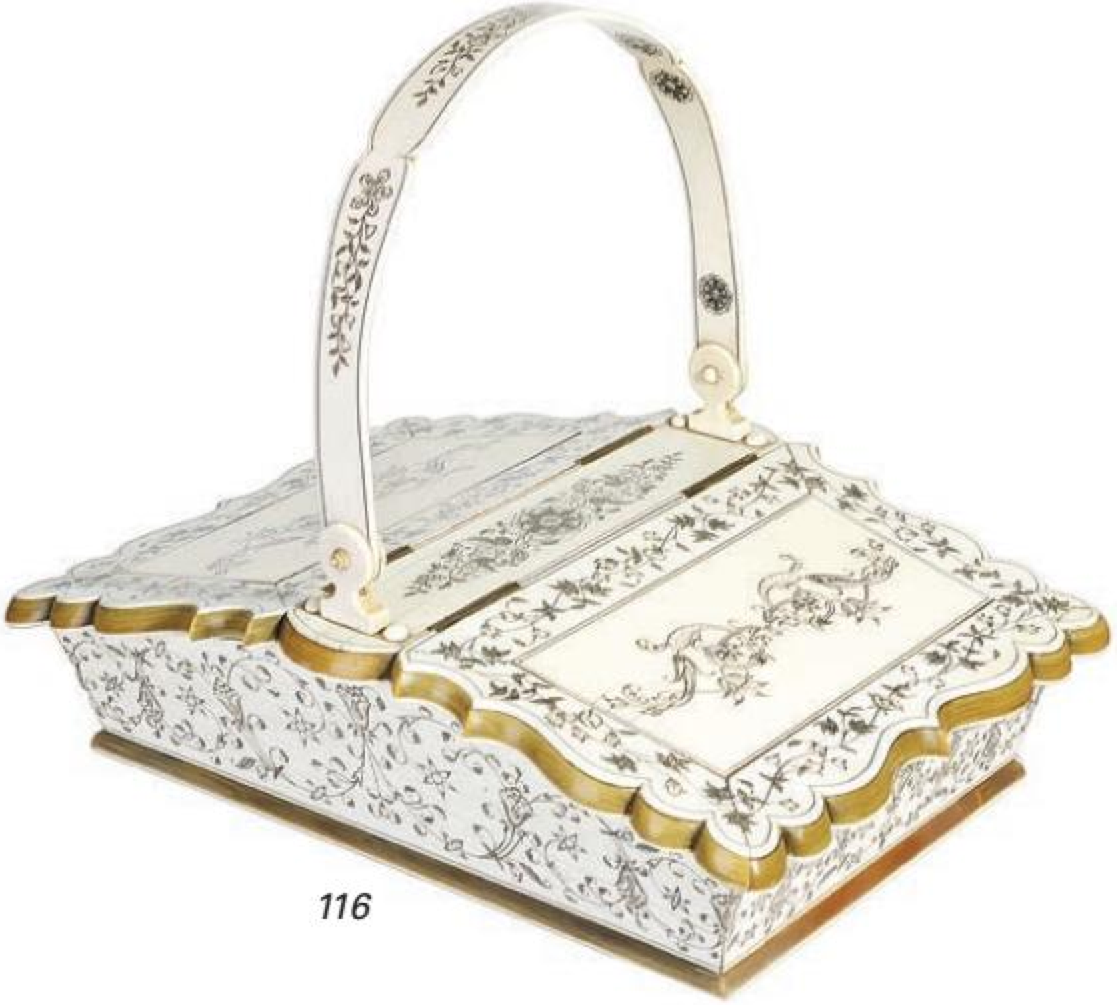


115

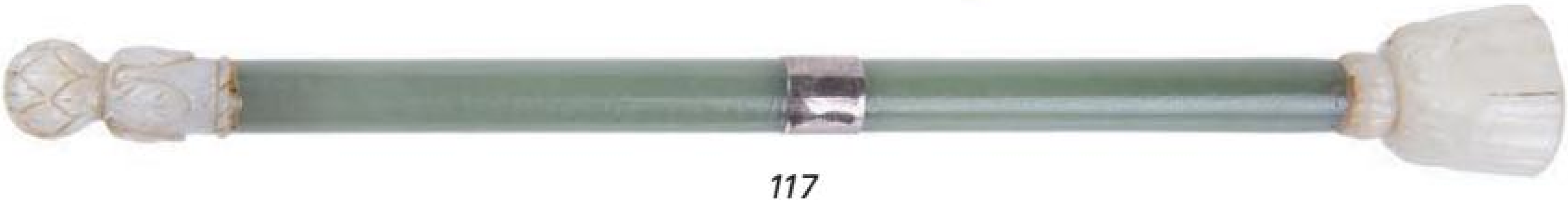
115 ~

A SANDALWOOD JEWELLERY BOX, BOMBAY (NOW MUMBAI), INDIA, LATE 19TH CENTURY
on brass bun feet, the exterior decorated with carved panels with figural and foliate designs, framed by bands of geometrical *sadeli* decoration, edged with borders of ivory, brass handles, the hinged lid with interior mirror, opening to reveal a removable tray with lidded compartments, further velvet lined compartments of later date below
13 x 30 x 21.5cm

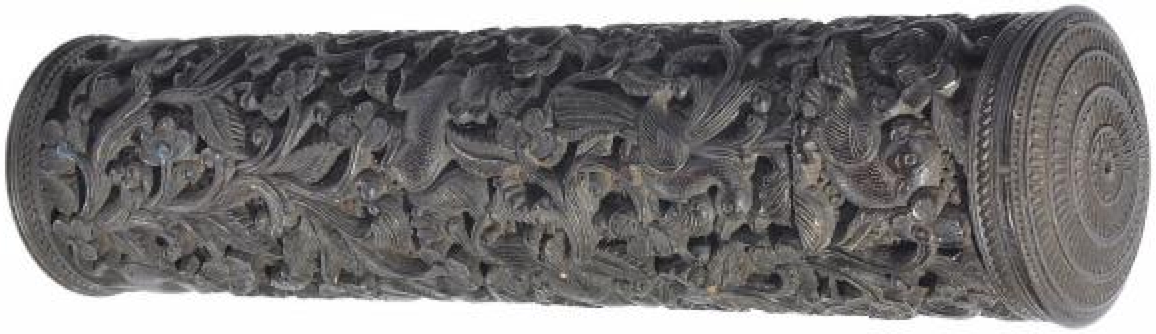
£200-300



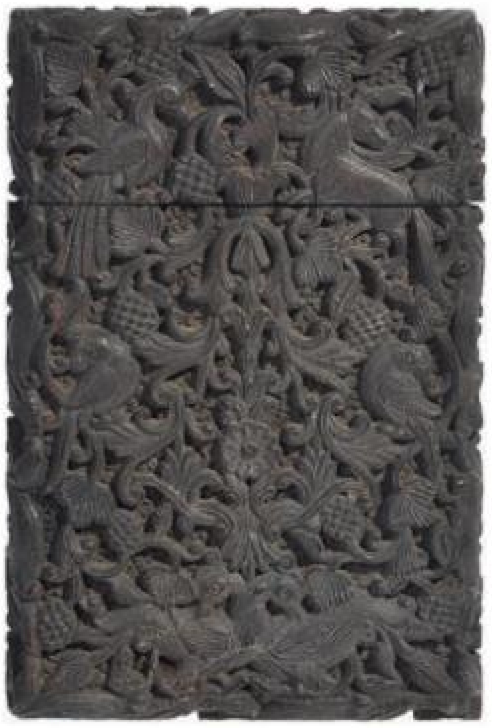
116



117



118



119

116 ~

A VIZAGAPATAM PANIER, SOUTH INDIA, MID-19TH CENTURY

sandalwood with ivory and buffalo horn veneer, the ivory engraved with black lac filled floral designs, with twin scallopped hinged sloping lids opening to reveal a pair of compartments divided by a pierced screen, crescent-shaped ivory carrying handle
26 x 30.5 x 23cm

For a related work basket in the Victoria and Albert Museum London, made in 1855, see inv. no. 9785 IS

£800-1200

117

A NEPHRITE AND JADE CHAURI HANDLE, LATE MUGHAL, NORTHERN INDIA, LATE 18TH/EARLY 19TH CENTURY

the long cylindrical shaft with silver band at the centre, the carved finial and fly-whisk base of mutton-fat jade
21.5cm long

£1200-1500

118 ~

A CARVED EBONY DOCUMENT HOLDER, PROBABLY BOMBAY (NOW MUMBAI), INDIA, MID-19TH CENTURY

of cylindrical form, with removable lid, carved in relief with birds and other wild animals amidst scrolling foliage,
21.5cm long

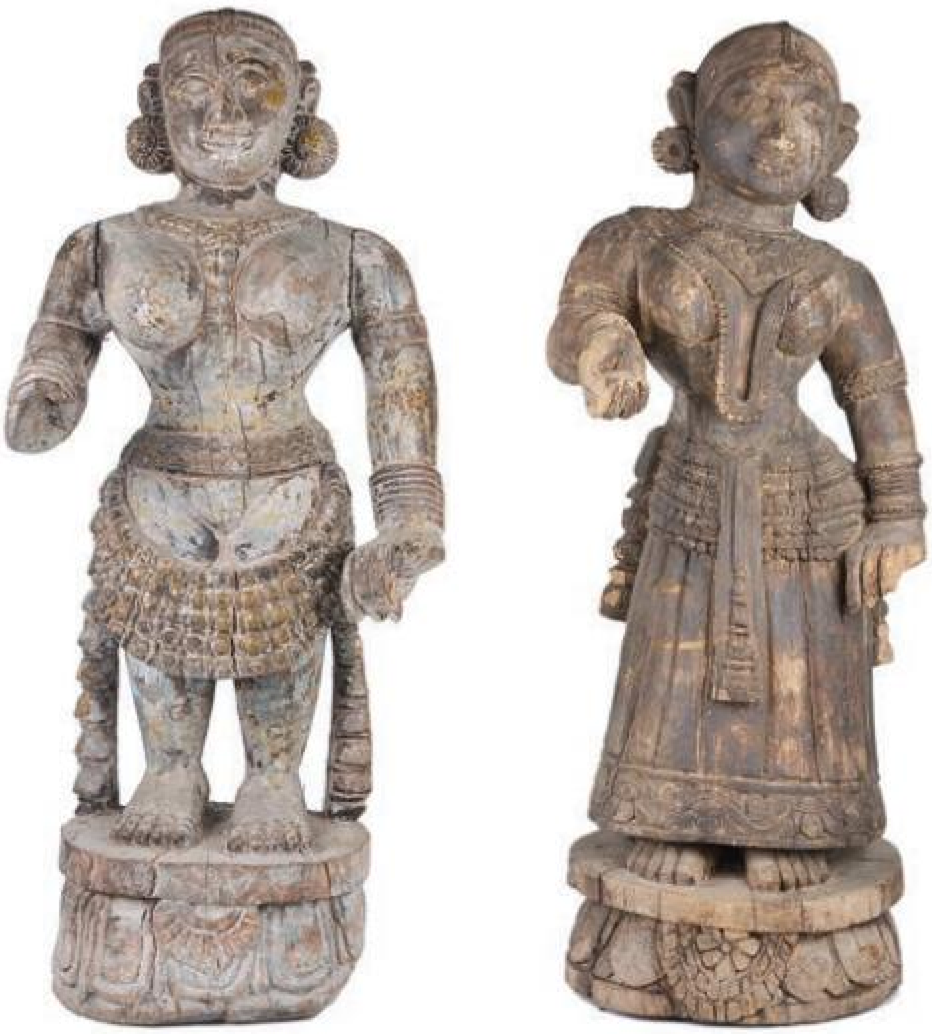
£200-300

119 ~

A CARVED EBONY CARD CASE, BOMBAY (NOW MUMBAI), INDIA, MID-19TH CENTURY

of rectangular cushion-shaped form, the sides profusely decorated in relief with birds and other wild animals admist scrolling vines and foliage
12.5 x 8 x 2cm

£200-300



120

120

TWO CARVED WOOD FEMALE FIGURES, WESTERN INDIA, 19TH CENTURY

probably musicians, each standing on a lotus base, wearing large earrings and heavy necklaces, and a turned wood pot and cover, probably unrelated,
88; 87cm high

£500-700

121

A WOOD ARCHITECTURAL FRAGMENT, GUJARAT, WESTERN INDIA, CIRCA 18TH CENTURY

painted and carved in relief, depicting a pair of figures within a columnar niche, one winged, the other holding a garland, mounted
20.5 x 27.5 x 5.5cm

Provenance: Henry Brownrigg, London (1943-2016)

£80-120

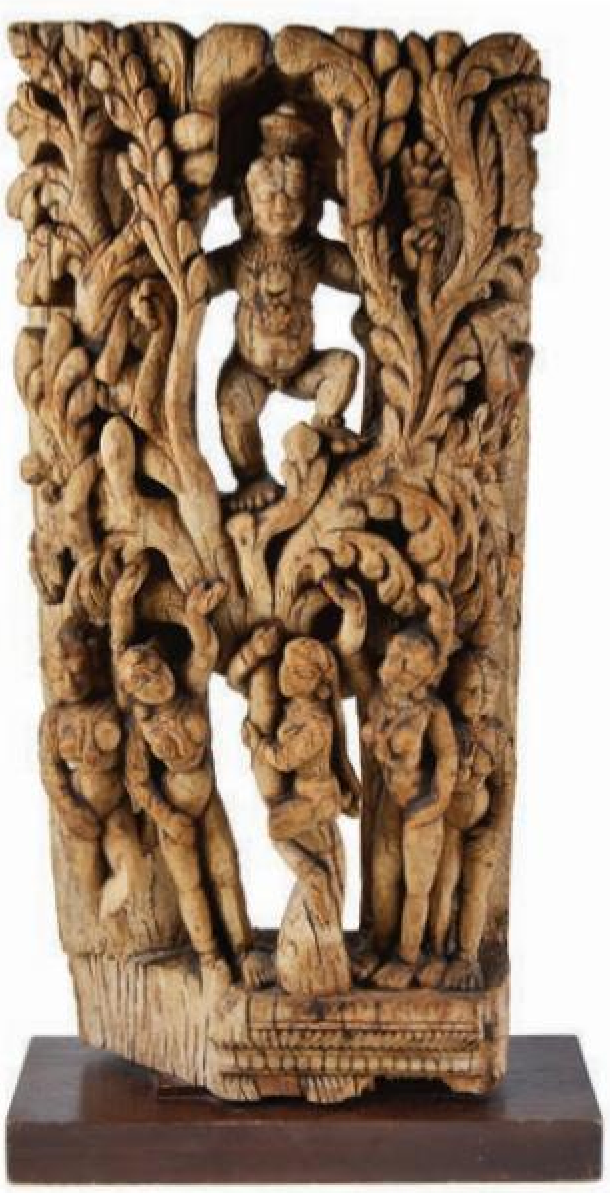
122

A SMALL STONE RELIEF DEPICTING KRISHNA, ORISSA (NOW ODISHA), 20TH CENTURY

standing under a fruit tree, playing the flute, with Radha and a devotee, two cattle in the foreground, partially painted with black pigment(?), inscribed in English and Oriya on the reverse, together with **a Bronze Figure of Siva Nataraja and a Dancing Couple, 20th century**
15 x 12.5 x 4cm

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£80-120



123

123

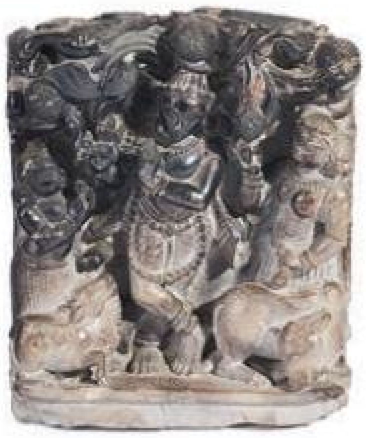
A CARVED WOOD RELIEF PANEL, TAMIL NADU, SOUTH INDIA, CIRCA 18TH CENTURY

from a Hindu processional chariot *(ratha),* depicting the story of Krishna stealing the *gopis'* clothes, mounted on later stand
67cm high

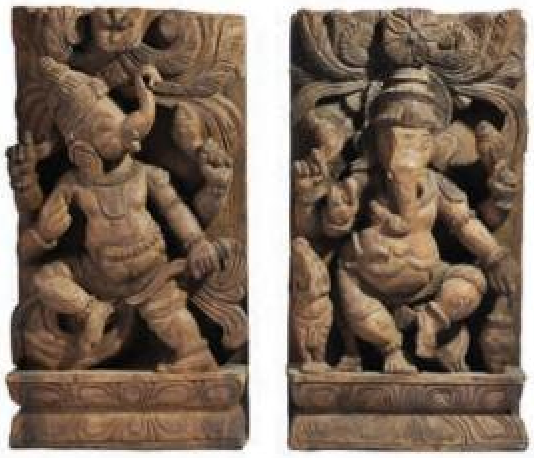
Provenance: Private Collection, London

Large wood *rathas* effectively act as mobile versions of the Hindu temple and play an important role in festivals, being pulled by elephants or buffaloes through the streets. These carved elements were frequently replaced as they became worn and damaged, and are nowadays more often made with modern materials.

£700-900



122 part



124

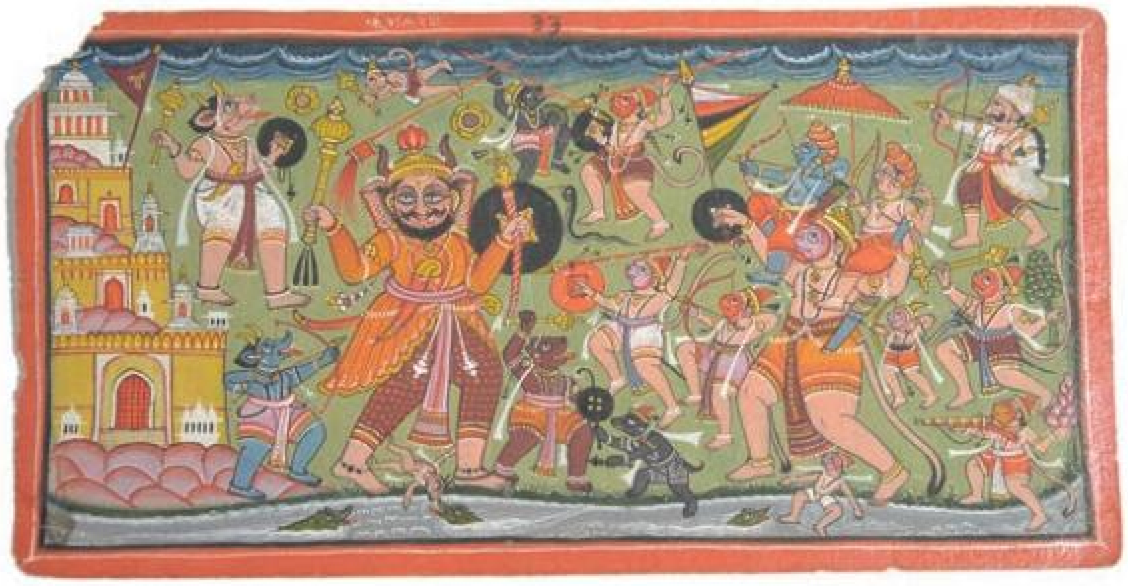
124

TWO WOOD PANELS DEPICTING GANESHA, SOUTH INDIA, 20TH CENTURY

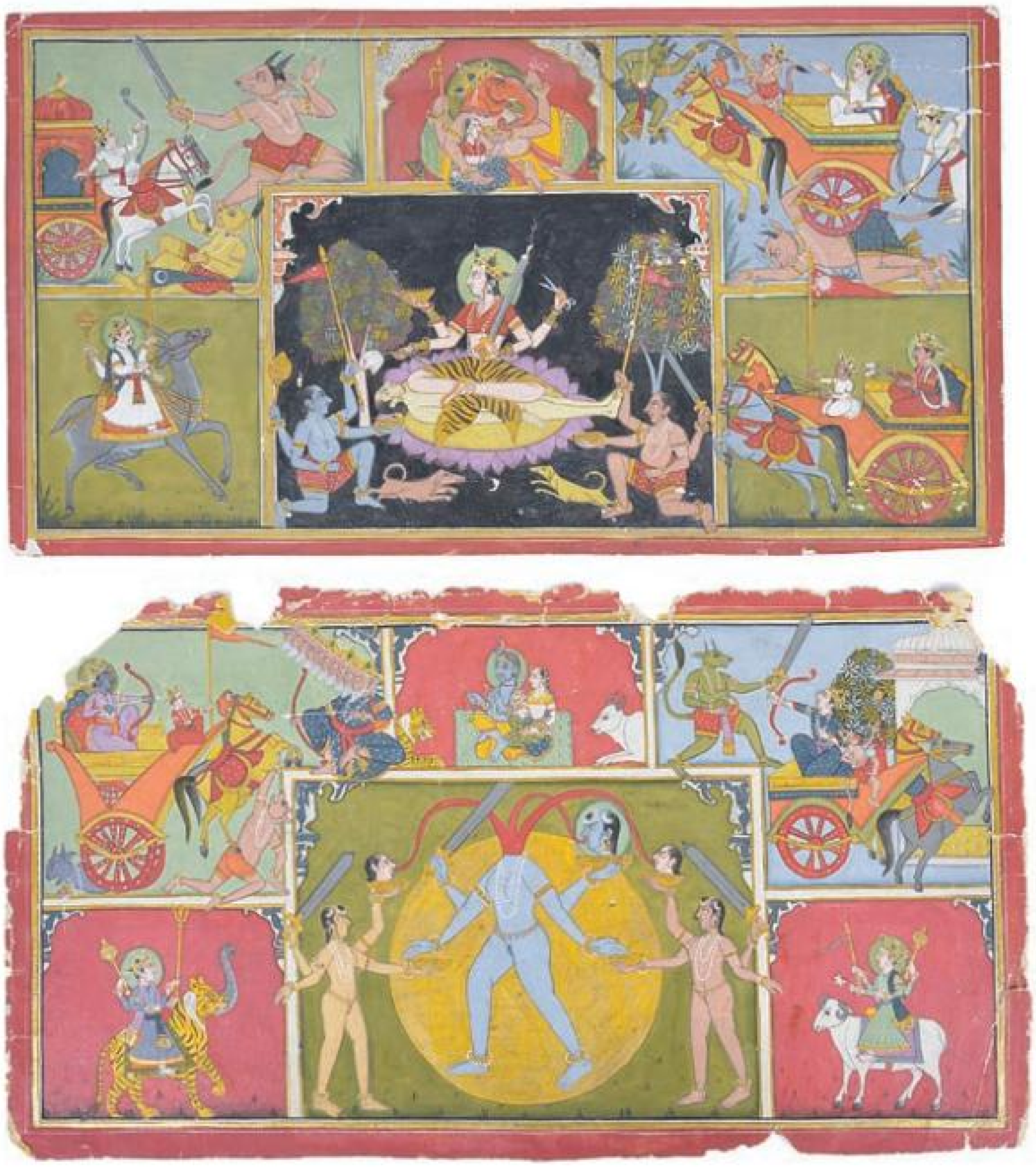
the elephant-headed deity with four arms, depicted dancing, one with diminutive *rishi* at his side
46 x 25 x 7cm approx. each

Provenance: Private Collection, acquired by the vendor while working in Asia in the mid-20th century.

£100-150



127



128

125

A LOW TABLE, PROBABLY BARODA, WESTERN INDIA, LATE 19TH CENTURY

wood, carved and covered in sheet brass, the plain square top resting on four claw feet
77cm square (extremities of feet)

£80-120

126

AN ISLAMIC TEACHING BOARD, SUB-SAHARAN AFRICA, PROBABLY NIGERIA OR SUDAN, CIRCA 1900

wood inscribed in ink in local cursive script on each side, of rectangular form, a flared projecting handle at either end
49 x 16.5cm

£40-60

127

HANUMAN BATTLES WITH KUMBHAKARNA, MALWA, LATE 17TH CENTURY

gouache on paper, scene from the Ramayana, the giant ogre depicted outside Ravana's palace, fighting Hanuman and the monkey army who are accompanied by Rama and Lakshmana, *devanagari* letters along the top border
16 x 32cm

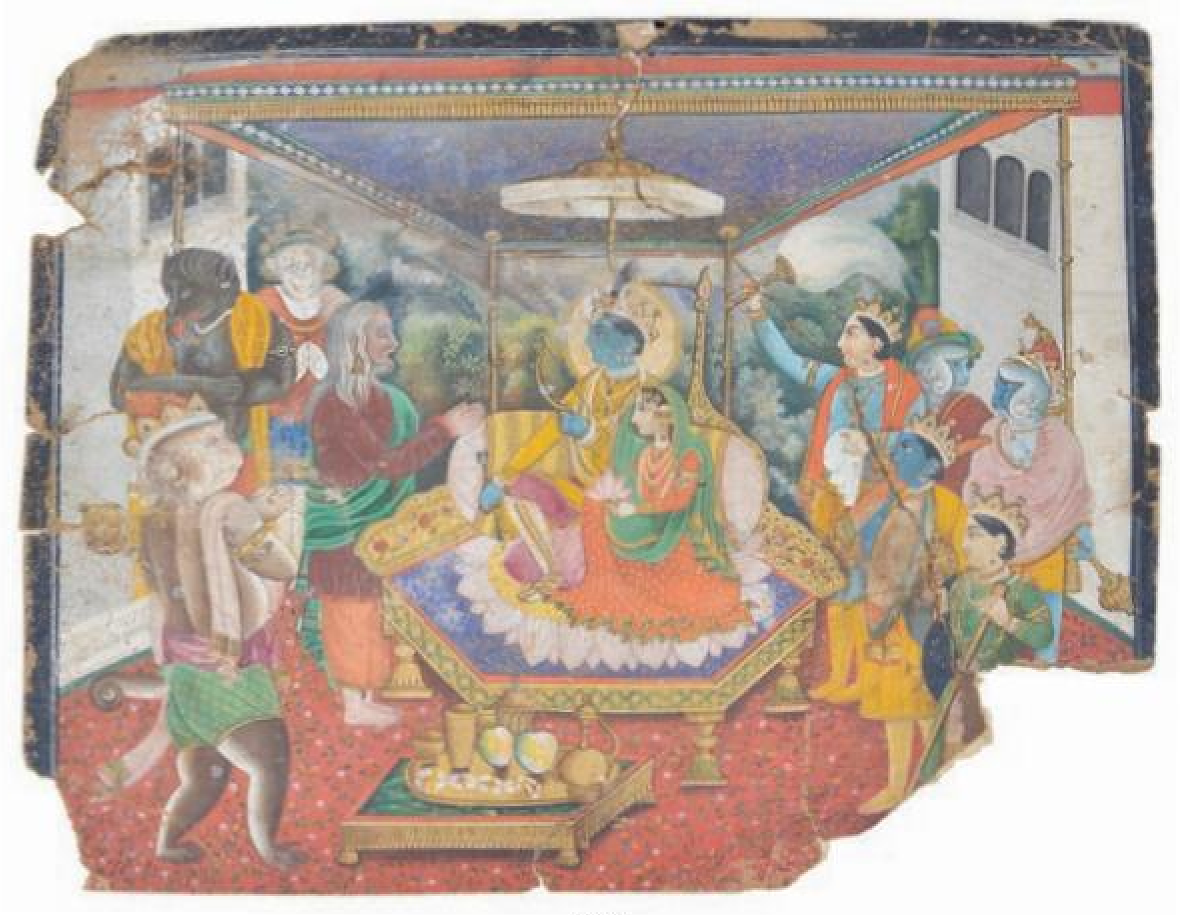
£700-900

128

TWO FOLIOS OF SCENES FROM THE RAMAYANA, MEWAR, RAJASTHAN, INDIA, 18TH CENTURY

gouache with gold on paper, in horizontal format with red border, each with six panels of illustrated scenes, including Durga, Kali, Rama with Ravana and *rakashas,* text in devanagari script surrounded by a yellow border on the reverse
19 x 34.5cm approx. each

£800-1200



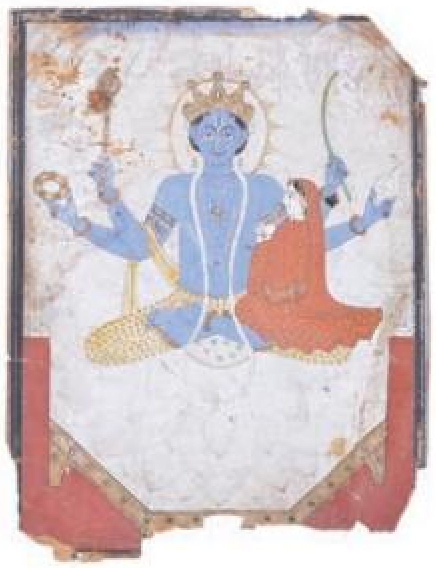
129

129

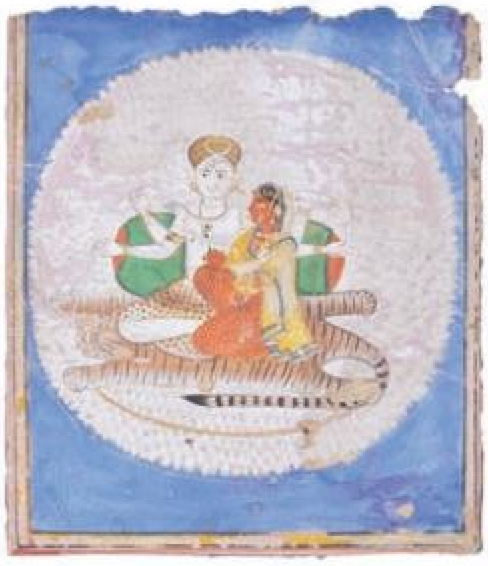
RAMA AND SITA, NORTHERN INDIA, MID-19TH CENTURY

gouache with gold on card, a scene from the Ramayana, the couple seated on a throne under a tented canopy talking with an elderly visitor, surrounded by attendants and Hanuman with his companions
28 x 36cm

£200-300



130



131

130

VISHNU AND LAKSHMI, PAHARI, NORTHERN INDIA, FIRST HALF 19TH CENTURY

gouache with gold on paper,on lotus throne, the god painted blue with four hands each holding an attribute, his consort seated on his left knee
19.5 x 14.5cm

£150-250

131

SIVA AND PARVATI, PAHARI, NORTHERN INDIA, FIRST HALF 19TH CENTURY

gouache with gold on paper, the Hindu deities seated together on a tigerskin, Siva with four arms, his long hair gathered in a turban, painted within a feather(?) medallion on light blue ground
15 x 13cm

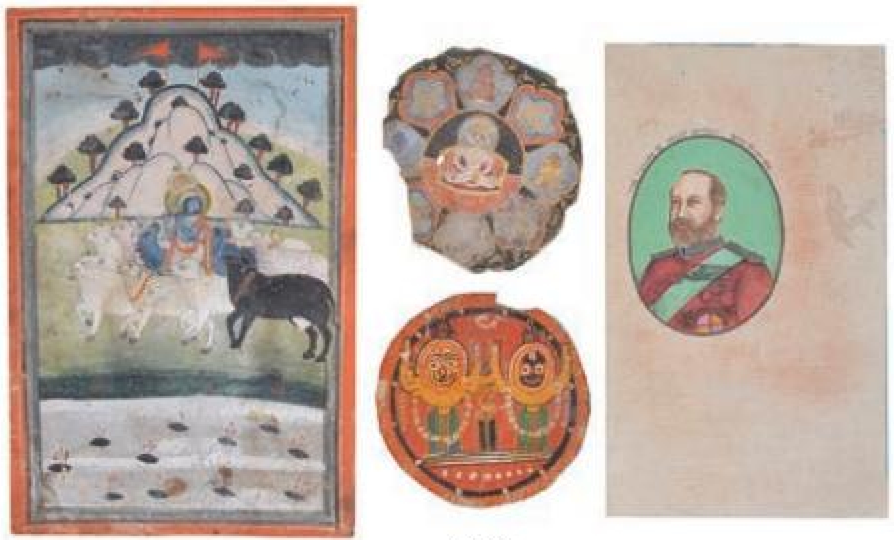
£150-250

132

A GROUP OF MISCELLANEOUS FOLIOS, 18TH-20TH CENTURIES

gouache and ink on paper, comprising two folios of *nastaliq* script, a Safavid style court scene, modern, on an old folio, a Jain(?) *sutra* page and a postcard painted with a woman
31.5 x 19cm
(5)

£40-60



133

133

FOUR MISCELLANEOUS INDIAN PAINTINGS, 19TH-20TH CENTURIES

gouache on paper, comprising Krishna as herdsman, playing the flute; an oval portrait of King Edward VII and two circular paintings, one depicting the Jagannath trio, the other a *jina* on lotus medallion
22.5 x 25cm and smaller
(4)

Provenance: Private Collection, London

£200-300

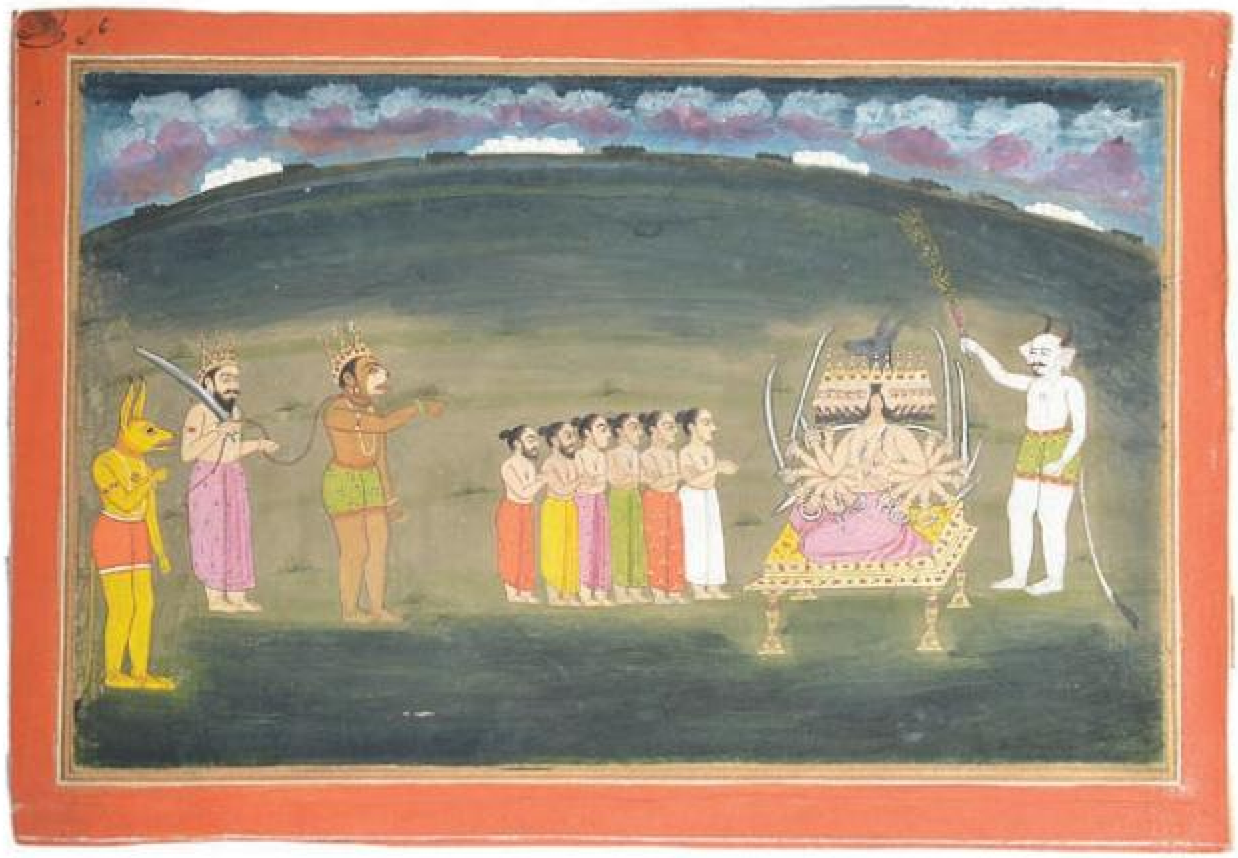
134

A FOLIO FROM A JAIN MANUSCRIPT, RAJASTHAN, WESTERN INDIA, 18TH CENTURY

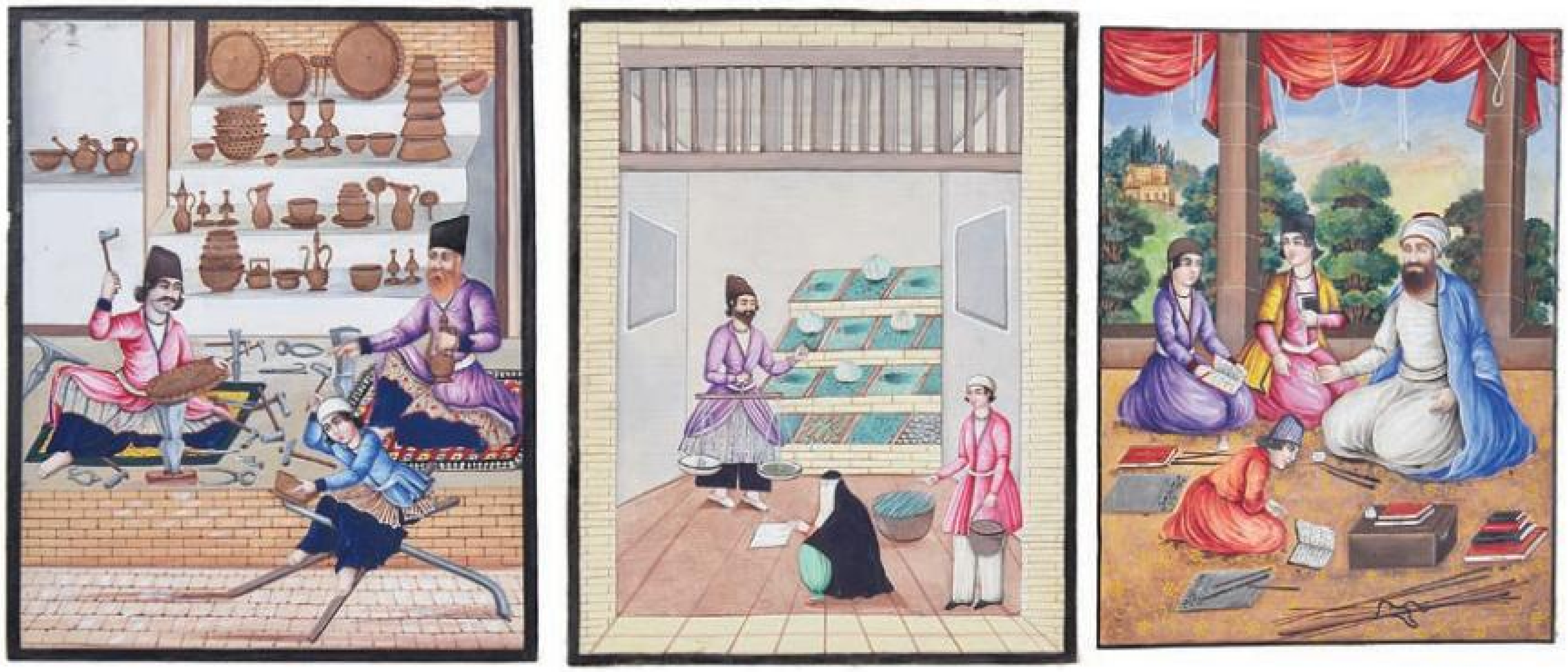
gouache with gold on paper, depicting a prince visiting a fortified palace in three episodes, framed
6.5 X 21.5cm

Provenance: Henry Brownrigg, London (1943-2016)

£80-120



135



137

135

A SCENE FROM THE RAMAYANA, PROBABLY BILASPUR, MID-18TH CENTURY

gouache with gold on paper, depicting Hanuman captured and brought before Ravana, king of Lanka
21.5 x 32cm (image)

Provenance: Private Collection USA, Acquired before 1990

For other paintings from the same series sold in these rooms see 24th May 2017, lot 77; 11 November 2015 lots 196 & 197 and 23 November 2016 lot 159. Others are in the Virginia Museum of Fine Arts (see Joseph Dye III The Arts of India: Virginia Museum of Fine Arts London 2001 no.121) and The Los Angeles County Museum of Art (see M. Biardeau M.-C. Porcher & A. Taha Hussein-Okada: Ramayana illustré par les miniatures indiennes du XVIe au XIXe siècle; Paris 2011 p. 245

£600-800

136

DURBAR OF THE NAWAB OF OUDH, PROBABLY LUCKNOW, INDIA, 20TH CENTURY

gouache on paper, the ruler, possibly Asaf ud-Daula (r.1775-1797), seated on a terrace with his courtiers listening to musicians, framed
28.5 x 42.5cm

Provenance: Property of a Deceased Estate, sold by order of the Executors.

£300-500

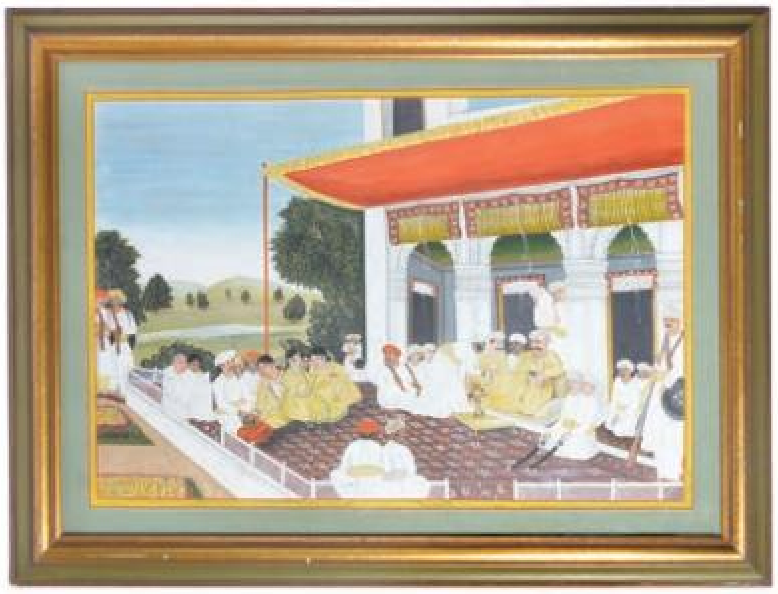
137 ‡

THREE QAJAR PAINTINGS, PERSIA, 19TH CENTURY

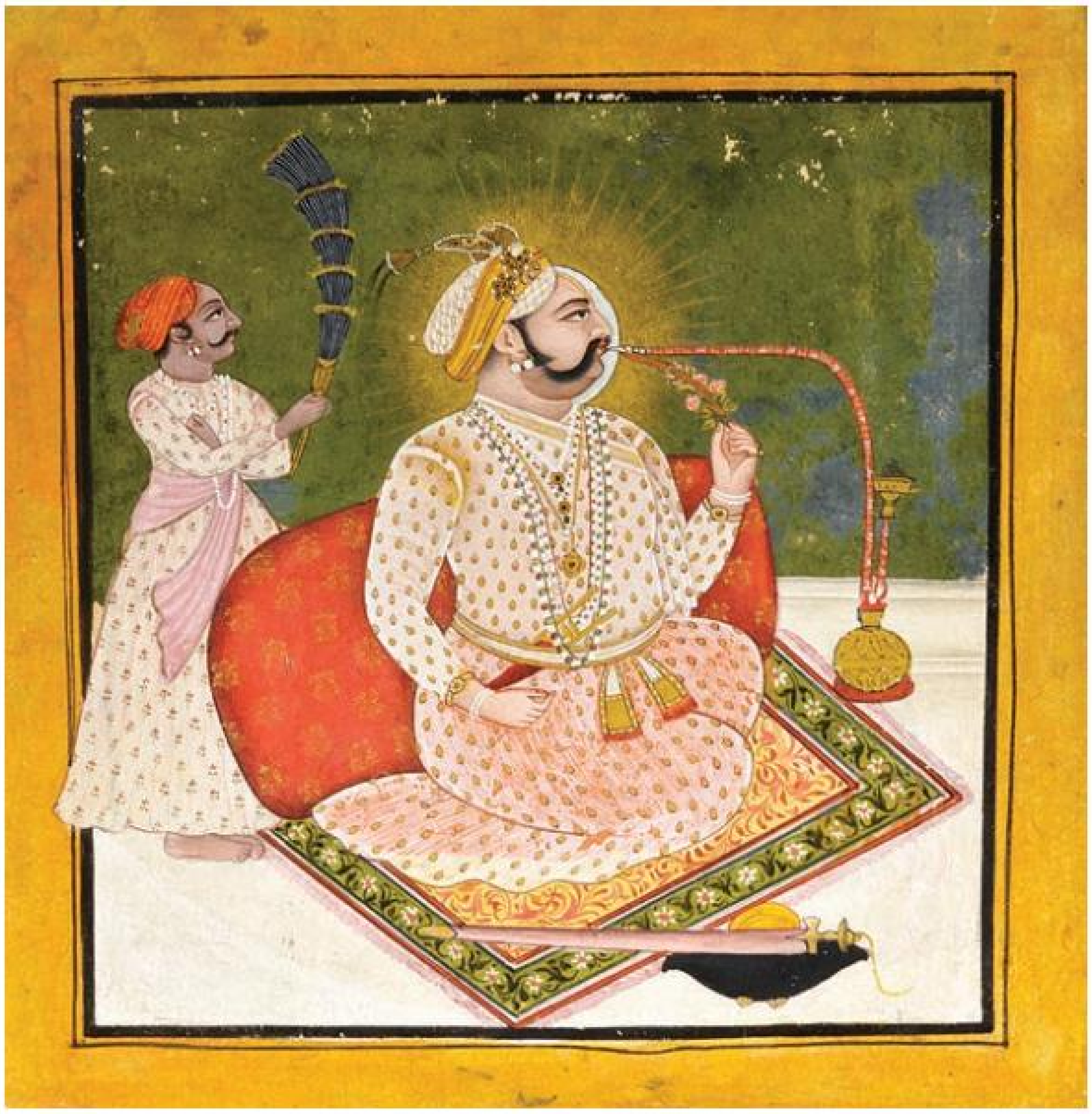
gouache on paper, laid on card, the everyday scenes depicting a muslim teacher with three students, a greengrocer with his wife and son, and a metalworker's workshop,
26 x 20cm and smaller (image)
(3)

Provenance: Private European Collection

£1200-1500



136



138

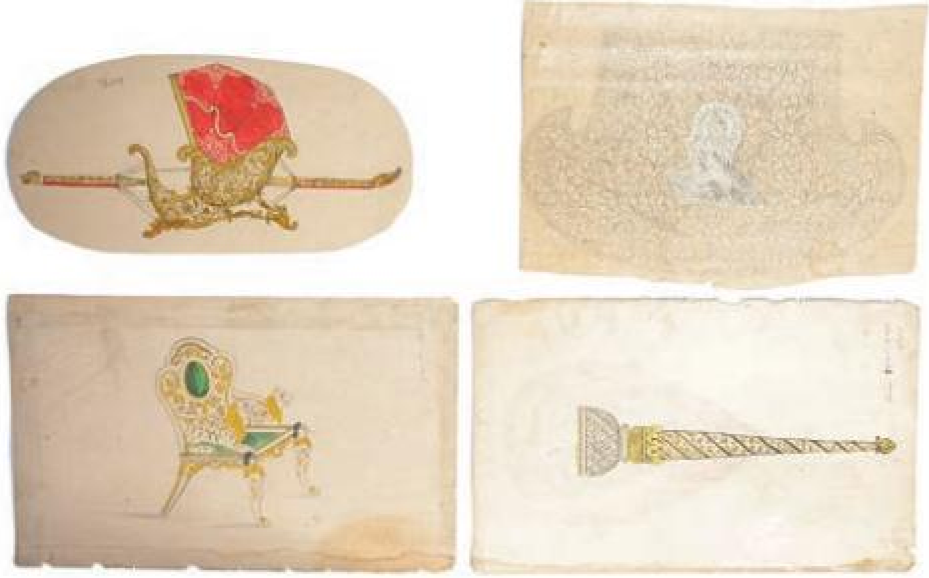
138

A MEWAR PORTRAIT OF A RULER, RAJASTHAN, INDIA, LATE 18TH CENTURY

gouache with gold on paper, the plump figure depicted on a terrace, smoking a huqqa, a floral sprig in his left hand, an attendant holding a *chauri* behind, framed
14.7 x 15cm

Provenance: Private collection, London, acquired at auction in London about 20 years ago.

£1500-2000



139

139

FOUR DRAWINGS OF DESIGNS FOR OBJECTS, JAIPUR, INDIA, LATE 19TH CENTURY

ink, watercolour and pencil on paper, comprising a throne with lion and caryatid supports, a fan, with central image of Krishna playing the flute, a palanquin with concertina canopy and a *chauri* three with various notes, including prices in English
19.5 x 32cm and smaller
(4)

Provenance: Property of a Deceased Estate, sold by order of the Executors. Previously Private Collection, Germany, sold in these rooms, 20 April 2013, lot 108.

£80-120

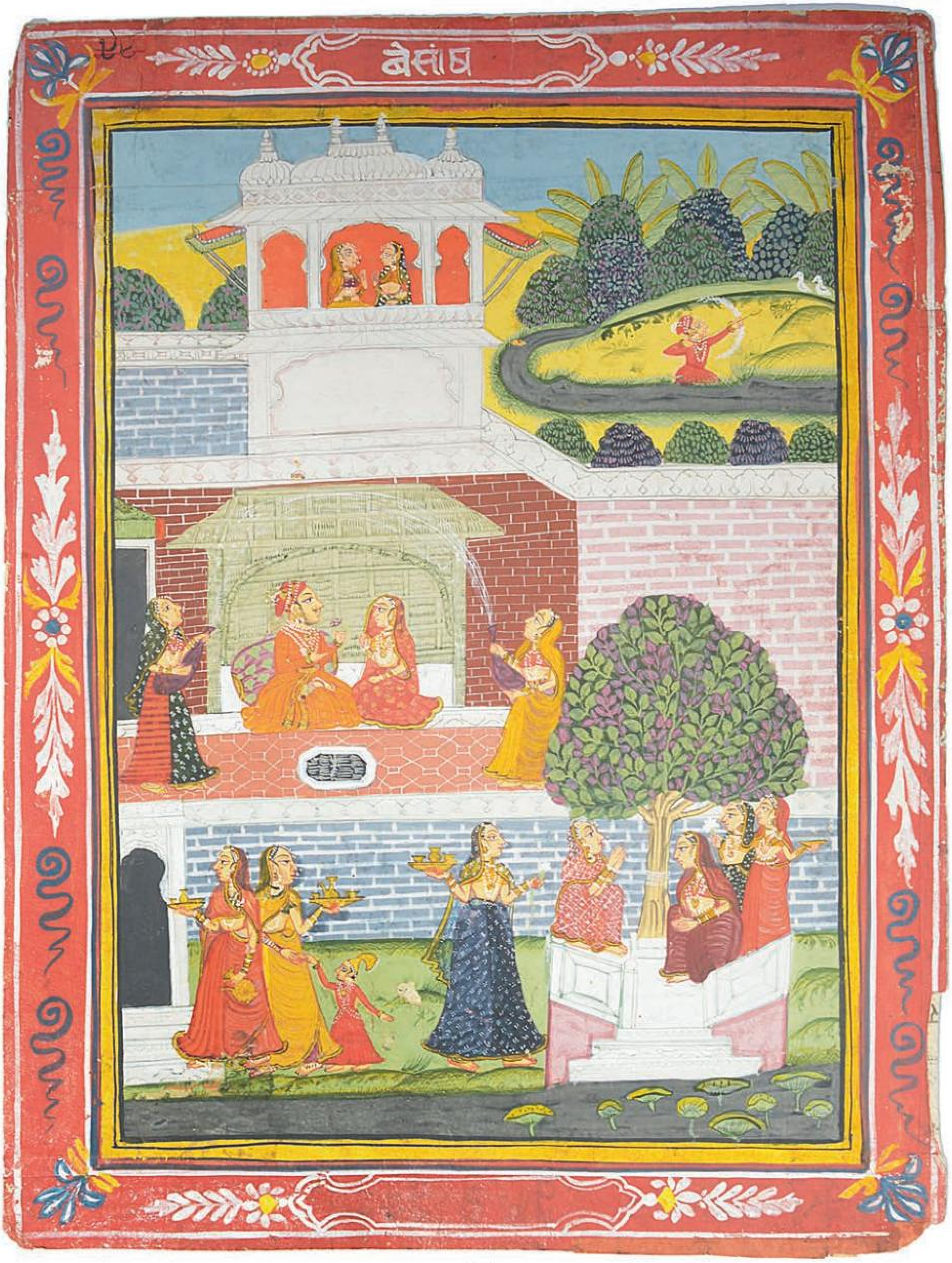
140

THE MONTH OF VAISAKH, MEWAR, RAJASTHAN, CIRCA 1770

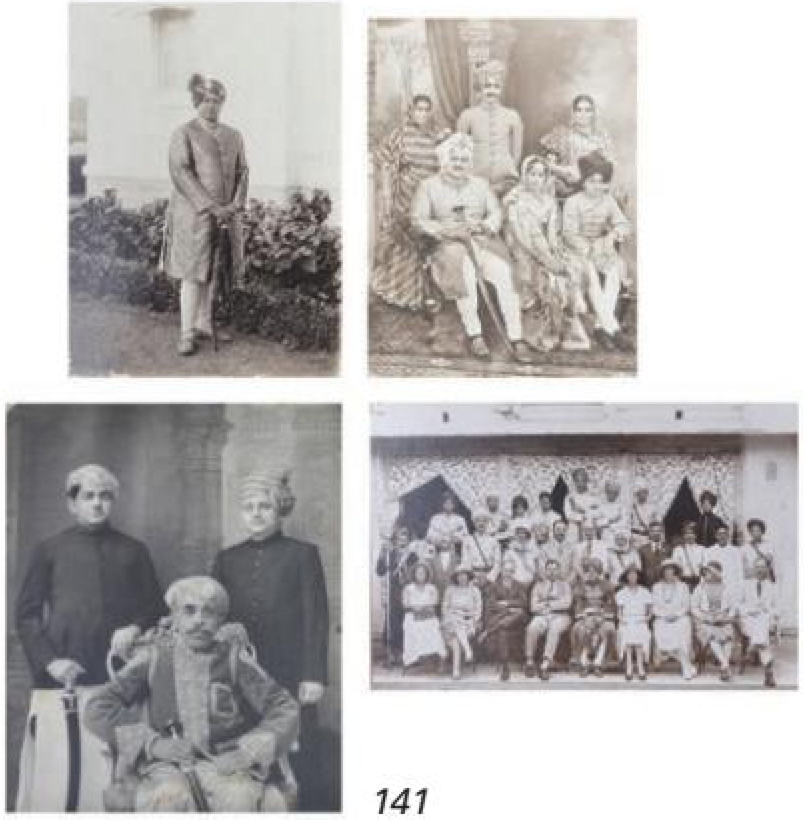
gouache with gold on paper, from a *barahmasa* series, depicting a royal couple being cooled by attendants spraying water, a group of ladies in the foreground by a riverside shrine, hunting and conversation scenes above, painted red border with identifying inscription at the top, the reverse with *jotdan* inventory numerals, written in red: *30/23,*
27 x 19cm (image); 33 x 25cm (folio)

In a similar way to *ragamala* paintings with their visual representations of musical modes, *barahmasa* paintings are an attempt to convey the mood and atmosphere of the seasons. Vaisakh corresponds to April, one of the hottest months, which explains the need for the couple to be cooled by sprayed water. This is one of a dispersed set from the Mewar royal collection, another of which, depicting the month of Magha, is in the National Gallery of Victoria, Melbourne, Australia (AS217 1980); see Andrew Topsfield, *Paintings from Rajasthan,* Melbourne 1980, no.201. For a discussion of the Udaipur inventory, see Andrew Topsfield, in John Guy (ed.), *Indian Art and Connoisseurship,* New Delhi 1995, p.189.

£2000-3000 *Illustrated on opposite page*



140



141

141
FOUR PORTRAITS OF MAHARAJAS, INDIA, CIRCA 1915-21
carbon, platinum and gelatin silver prints, mounted, including Bhupal Singh, signed in ink on image, Umaid Singh of Jodhpur during his wedding celebrations, and the Maharaja of Khallikote(?), photographers' credits to bottom right hand corners of 3 mounts
28 x 21.5cm (average size, images)

Provenance: Property of a Deceased Estate, sold by order of the Executors. Acquired Bonhams, 13 April 2010, lot 218.

£200-300

142 part

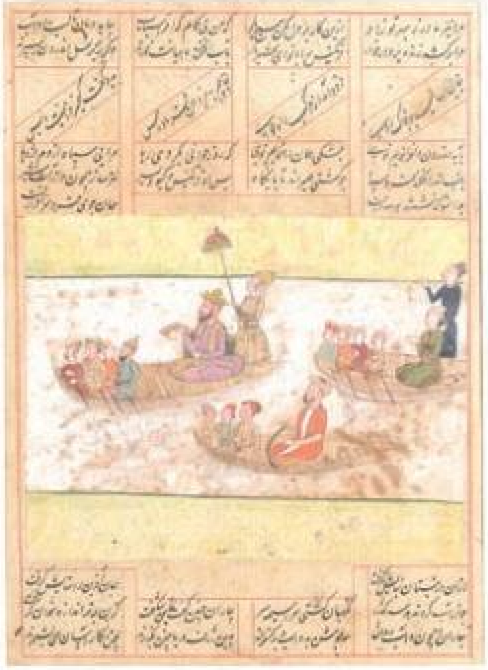
142
A COLLECTION OF 118 POSTCARDS OF INDIA, LATE 19TH CENTURY
comprising views of Bombay, Bangalore, Delhi, Calcutta etc. and pictures of various Indian characters,
8.5 x 14cm each approx.

£100-150

143
A FOLIO OF PREPARATORY SKETCHES, RAJASTHAN, INDIA, LATE 18TH CENTURY
ink and chalk on paper, the main scene depicting a hunting scene with a cheetah, further small figures to the side, a portrait of a man, probably later, on the reverse, together with **A Woven Silk Textile Fragment,** embroidered with silver thread, and **A Copy of *Wall Paintings of India,*** Lalit Kala Akademi
16.7 x 26cm (drawing)

Provenance: Private Collection, London

£300-500

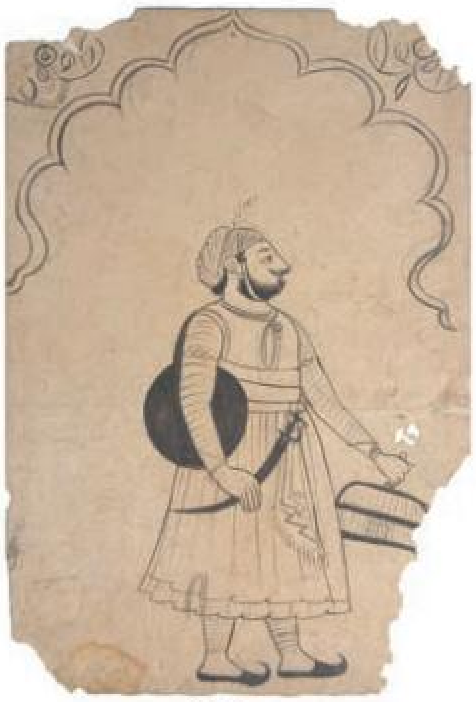


144

144
A FOLIO FROM A DISPERSED MANUSCRIPT, PROVINCIAL MUGHAL, LATE 17TH CENTURY
gouache with ink on paper, comprising verses Persian poetry written in four columns of *nastaliq* script, the unrelated illustration laid on one side, depicting a ruler with a river flotilla, framed
24 x 17cm (inside margins)

Provenance: Property of a Deceased Estate, sold by order of the Executors.

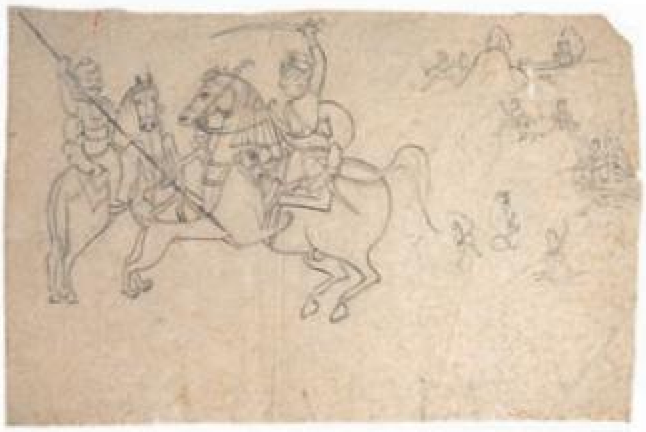
£200-300



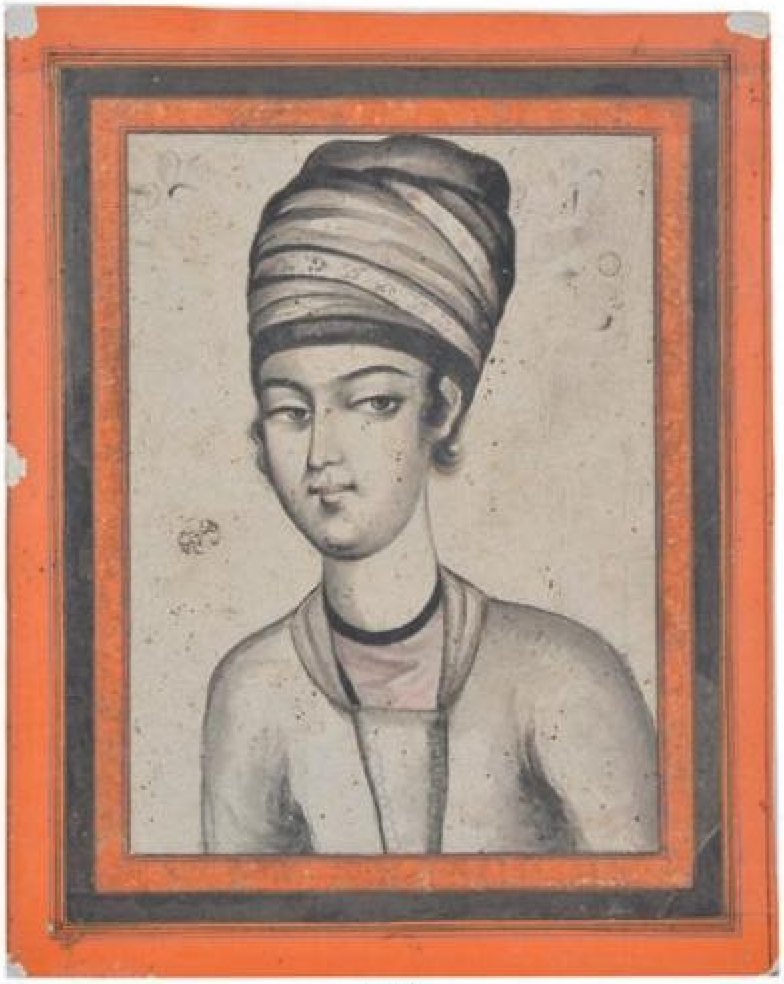
145 part

145
SEVEN MISCELLANEOUS PAINTINGS AND DRAWINGS, NORTHERN INDIA, 18TH/19TH CENTURY
including scenes with Krishna and Hanuman, a battle scene, and a drawing of a nobleman carrying a birdcage
25 x 17cm and smaller
(7)

£300-400



143 part



146

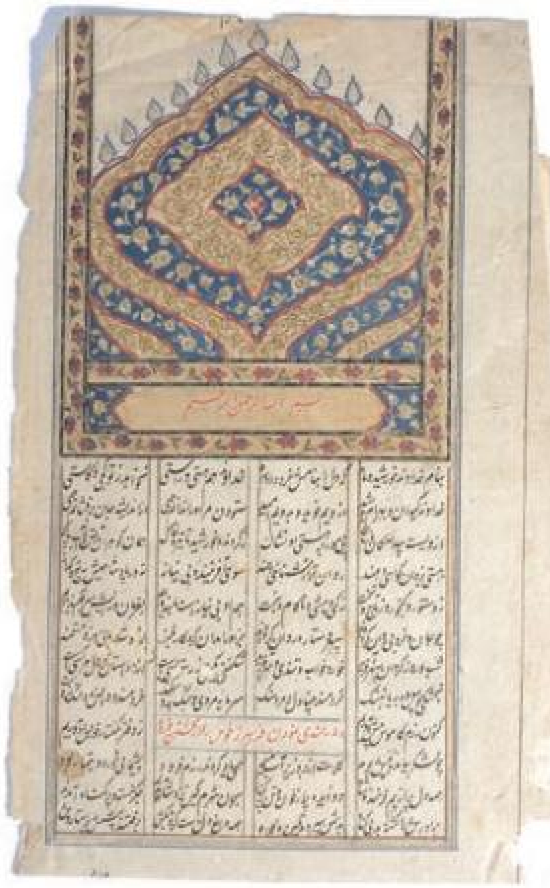
146 ‡

A PORTRAIT OF A ZAND PRINCE, PERSIA, SECOND HALF 18TH CENTURY

black ink and wash with touches of pink on paper, laid on card
20 x 14.5cm

Provenance: Private European Collection

£700-1000



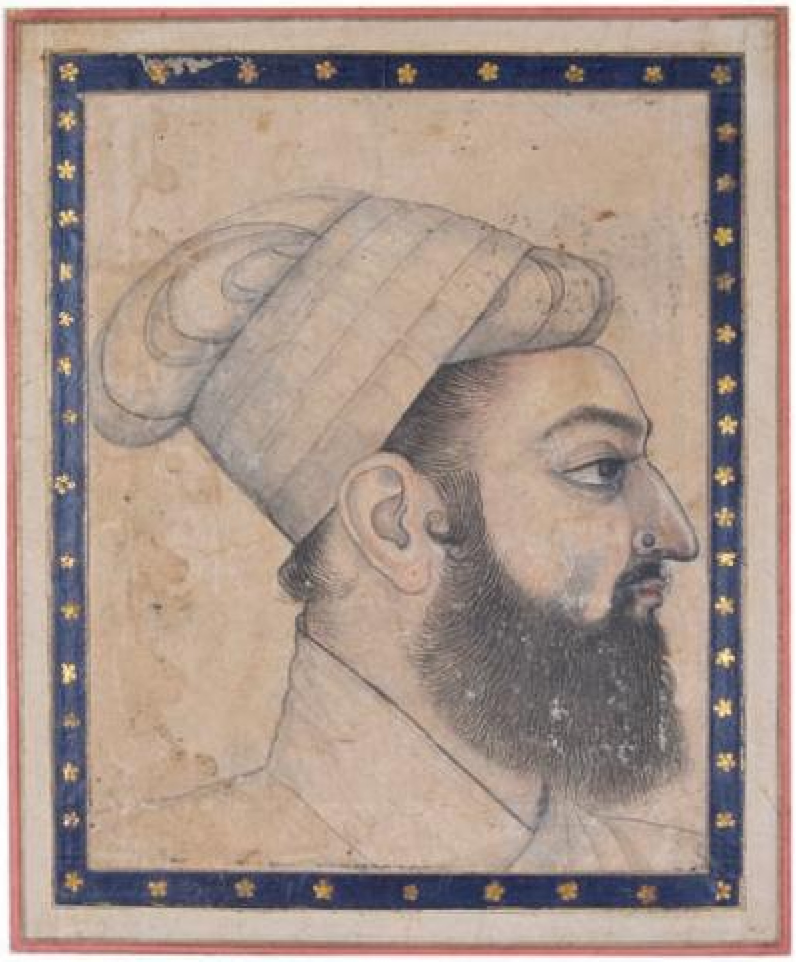
147 part

147

FOUR ISLAMIC FOLIOS, NORTHERN INDIA, LATE 19TH CENTURY AND LATER

gouache with ink and gold on paper, comprising two scenes probably from a *shahnama,* a colophon probably from a Kashmiri manuscript in *nastaliq* script and a painting of a dog on an older folio
30 x 19.5cm and smaller
(4)

£100-150



148

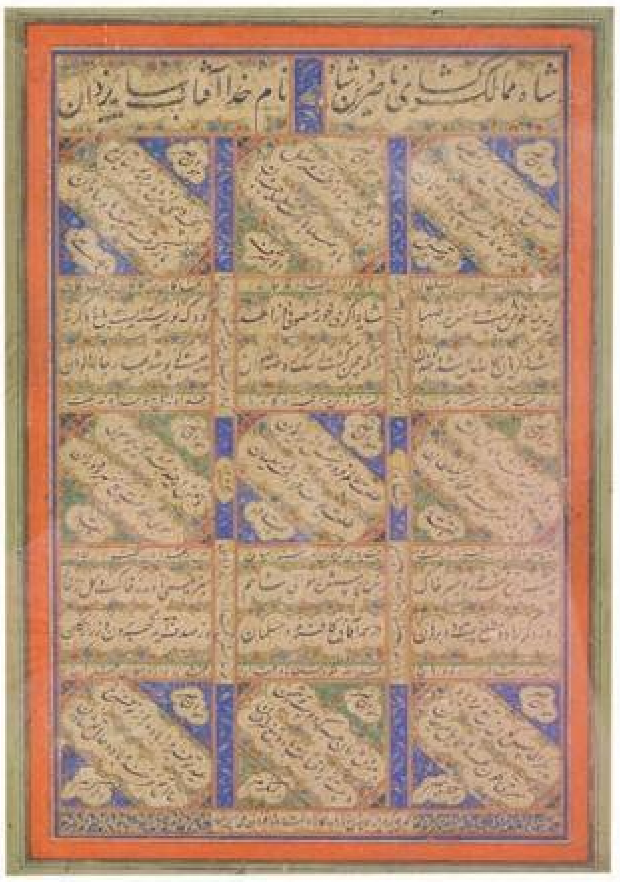
148 ‡

A MUGHAL DRAWING OF A NOBLEMAN, NORTHERN INDIA, 18TH CENTURY

ink on paper with touches of colour, gold and dark blue floral border, laid on card, the sitter with beard, turban and nose ring
16 x 13cm (image)

Provenance: Private European Collection

£600-800



149

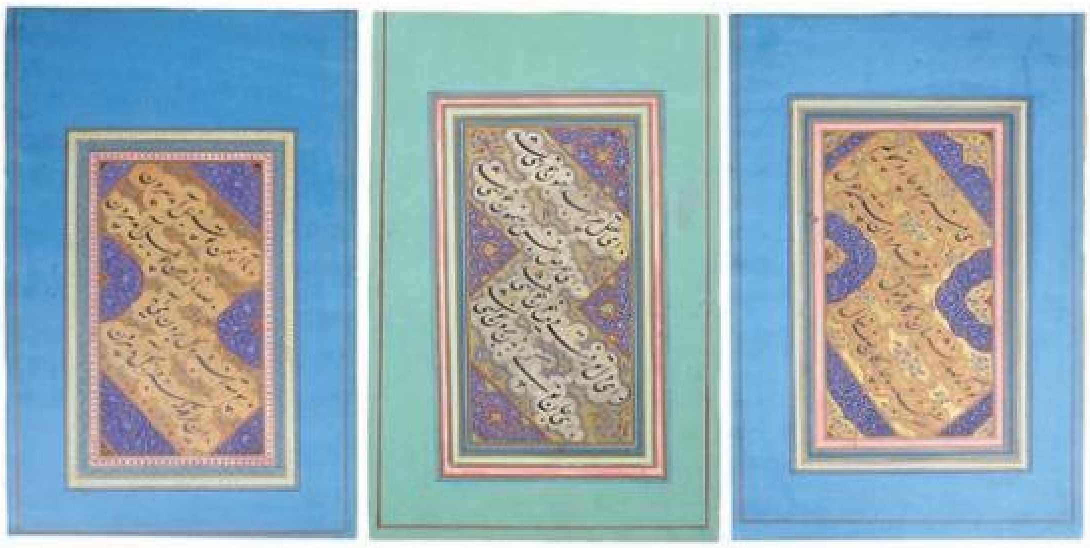
149 ‡

A QAJAR ILLUMINATED FOLIO OF CALLIGRAPHY, PERSIA, DATED AH 1274/1857 AD

comprising pious poetry written in honour of Nasiruddin Shah Qajar, three columns written diagonally and horizontally, framed
24 x 15.5cm

Provenance: Private European Collection

£300-500



150

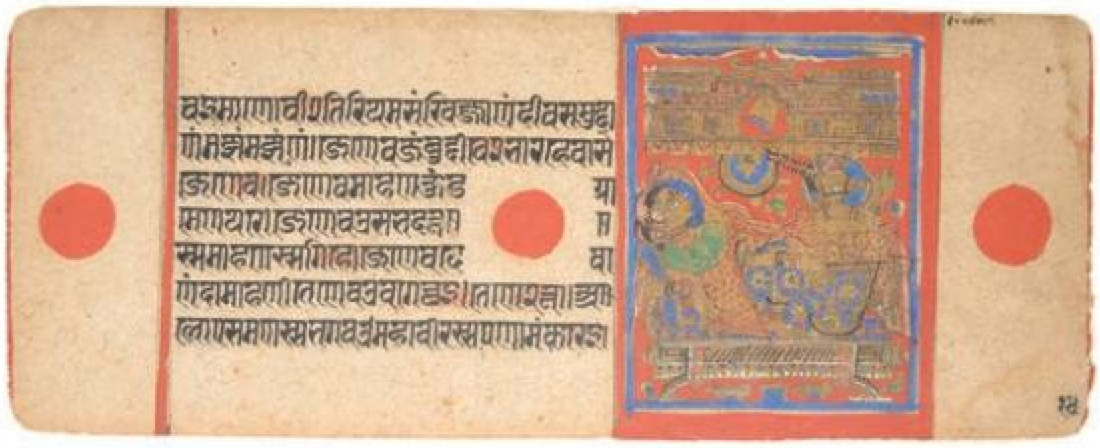
150 ‡

THREE FOLIOS FROM AN ALBUM OF CALLIGRAPHY, PERSIA, DATED AH.127(3?)/1857 AD

each with four lines of Persian poetry written diagonally in *nastaliq* script, on marbled or gold sprinkled paper amongst illuminations in colour and gold, on stout blue and green paper, with attributions on the reverse to Muhammad Hussein Shirazi,
17 x 9.4; 18 x 9; 16.5 x 9cm (excluding borders)
(3)

Provenance: Private European Collection

£800-1200



151

151

A FOLIO FROM A JAIN SUTRA, GUJARAT, WESTERN INDIA, 15TH CENTURY

gouache with ink and gold on paper, in horizontal format, the seven lines of Sanskrit accompanied on one side with an illustration depicting a woman with an antelope, mounted
11.5 x 29.5cm

£300-500

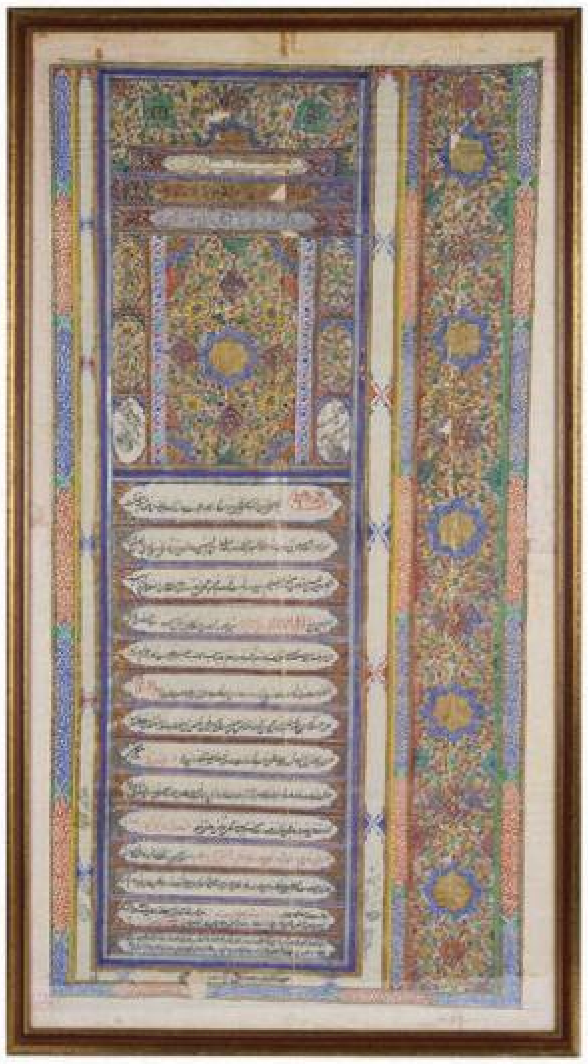
152

TWO PERSIAN PAINTINGS

comprising a small Safavid folio, probably from a *shahnama* manuscript, 17th century, depicting a battle scene, three columns of *nastaliq* script, and a Qajar ink drawing of a pair of sparring deer, labelled in *nastaliq* script, both framed and mounted
19 x 7.7cm; 18.5 x 13.5cm

Provenance: Private Collection, England

£250-350



153

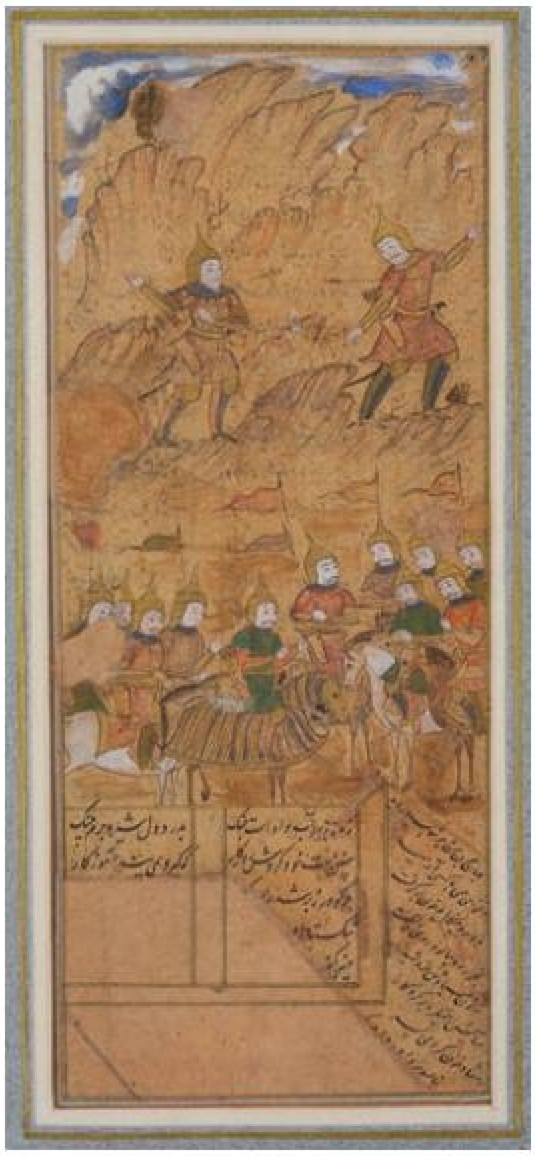
153 ‡

A QAJAR MARRIAGE CERTIFICATE, PERSIA, DATED AH 1287/1870 AD

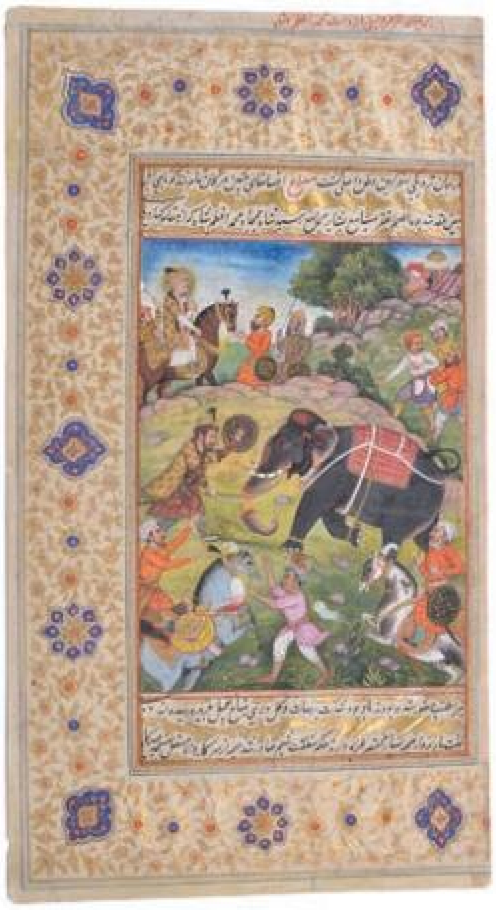
ink with gouache and gold on paper, inscribed in *nastaliq*, with witness signatures and seal impressions, framed
83 x 42cm

Provenance: Private European Collection

£300-500



152 part



154

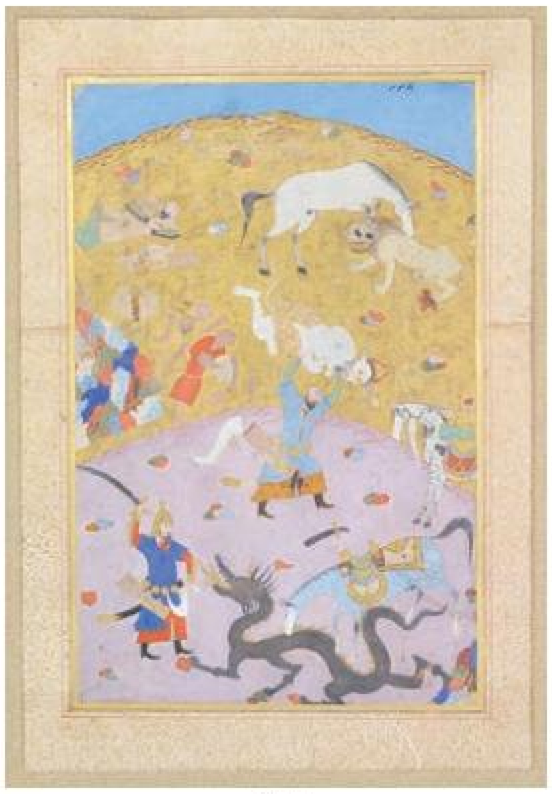
154 ‡

A FOLIO FROM A LATE MUGHAL MANUSCRIPT, NORTHERN INDIA, EARLY 19TH CENTURY

gouache with ink and gold on paper, depicting a battle scene with an elephant, two lines of *nasta'liq* script above and below the illustration, the margins illuminated in gold and polychrome with foliage and lobed medallions, identification inscription at top in red *nasta'liq* script,
Image: 19.6 x 14.4cm; folio: 38.4 x 21cm.

Provenance: Private European Collection

£800-1200



155

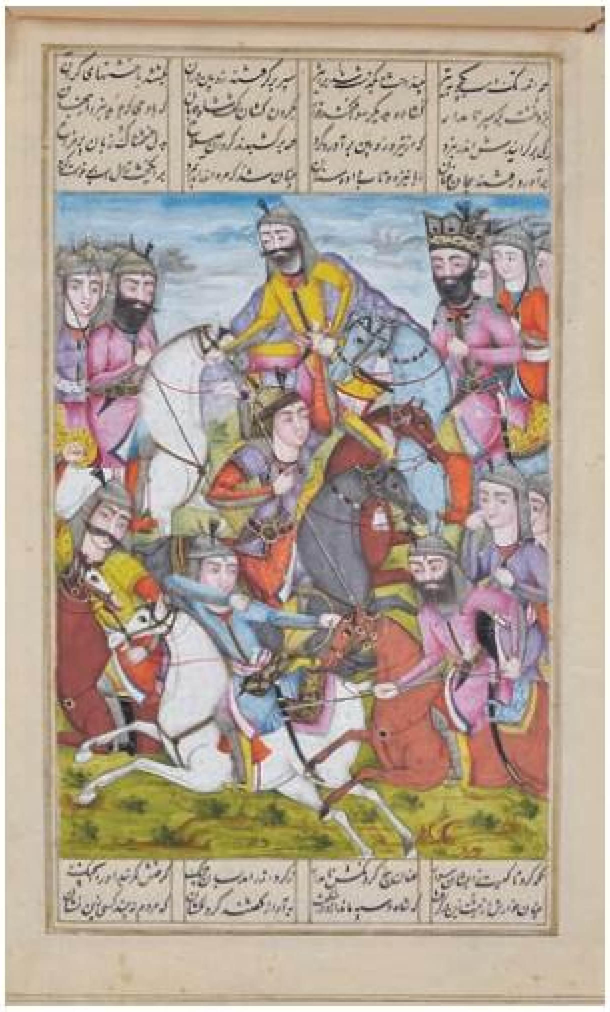
155 ‡

RUSTAM AND RAKHSH FIGHTING DEMONS AND DRAGONS, PERSIA OR CENTRAL ASIA, 16TH/17TH CENTURY

gouache with gold on paper, laid on an album page, Islamic numerals at the top, framed
23.5 x 15.5cm

Provenance: Private European Collection

£700-1000



156

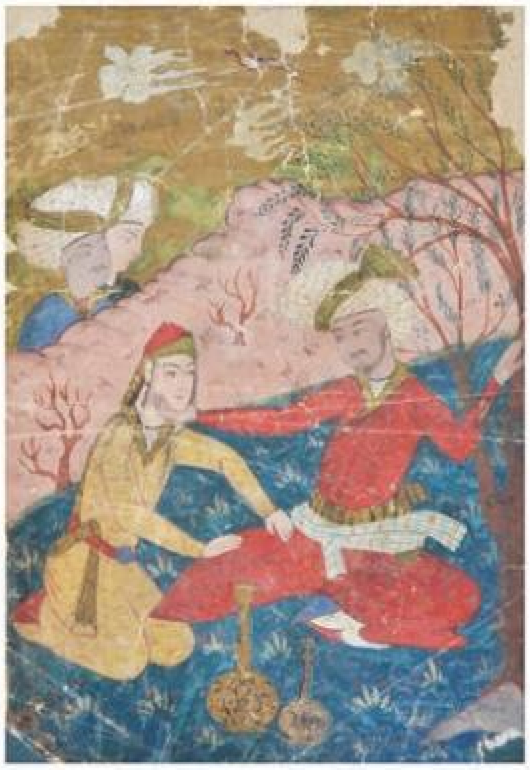
156 ‡

AN ILLUMINATED FOLIO FROM A QAJAR MANUSCRIPT, PERSIA, 19TH CENTURY

gouache with ink on paper, the illustration depicting a battle scene, four columns of *nastaliq* calligraphy above and below
22 x 16cm

Provenance: Private European Collection

£700-1000



157

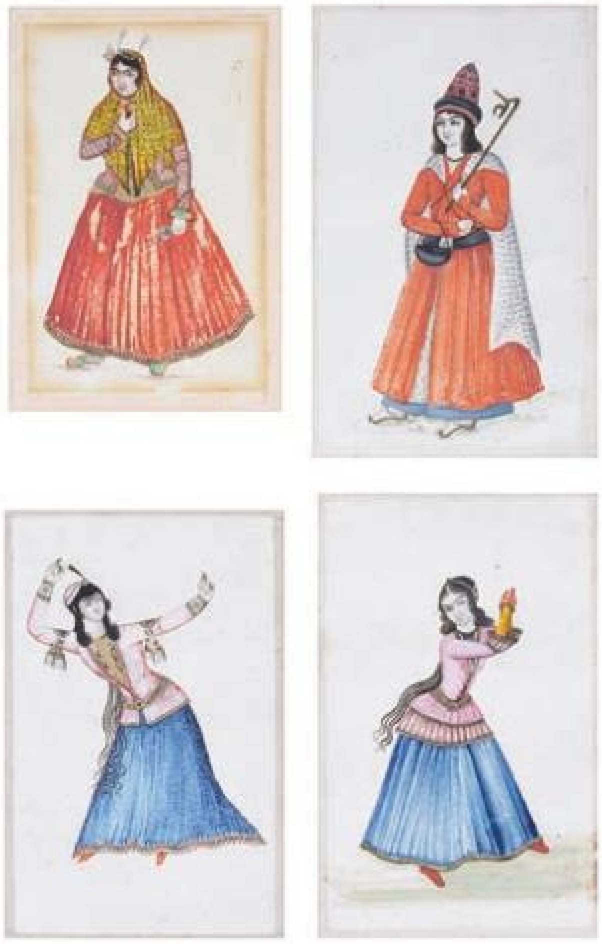
157 ‡

A MAN WITH A YOUTH, SAFAVID EMPIRE, PROBABLY HERAT, 17TH CENTURY

gouache with gold on paper, laid on card, the pair cavorting under a tree observed by two others behind a rock
19 x 13.2cm

Provenance: Private European Collection

£150-250



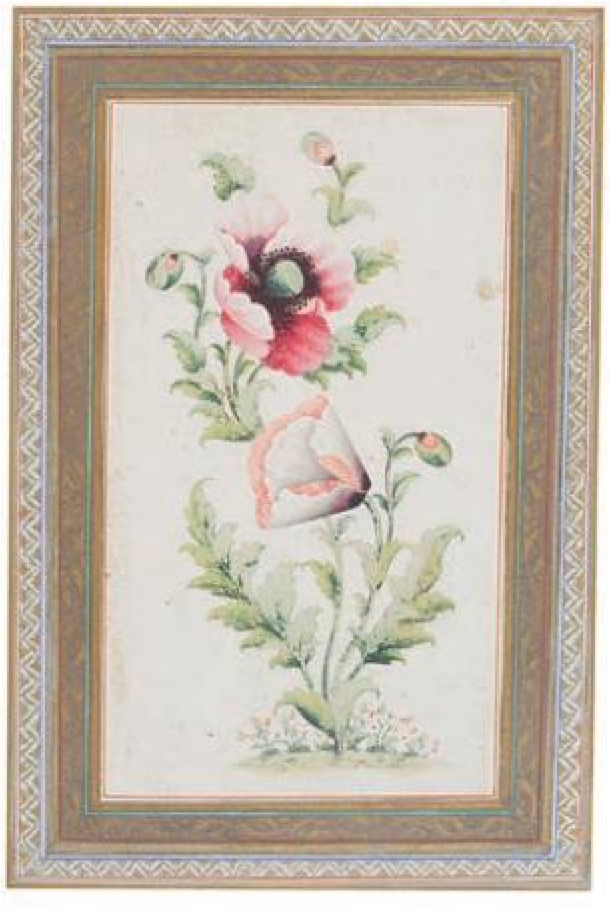
158

158 ‡

FOUR QAJAR WOMEN, PERSIA, 19TH CENTURY

four gouache paintings on paper, laid on card, depicting a dervish, with staff, *kashkul* tall hat, two dancers and a girl wearing a headscarf, the latter mounted
16 x 10cm approx. each (excluding card and mount)
(4)

£1200-1500



159

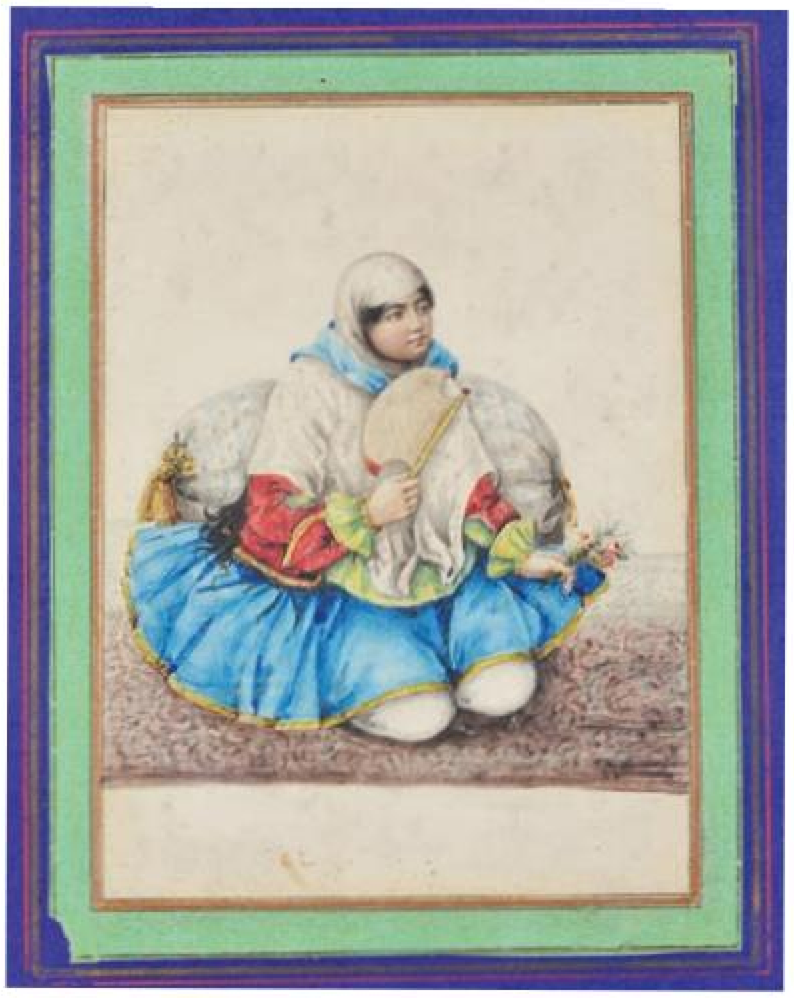
159 ‡

A POPPY PLANT, QAJAR PERSIA, 19TH CENTURY

gouache on paper, laid on an album page, scrolling gold floral and monochrome pink borders, mounted,
14.3 x 8cm

Provenance: Private European Collection

£500-700



160

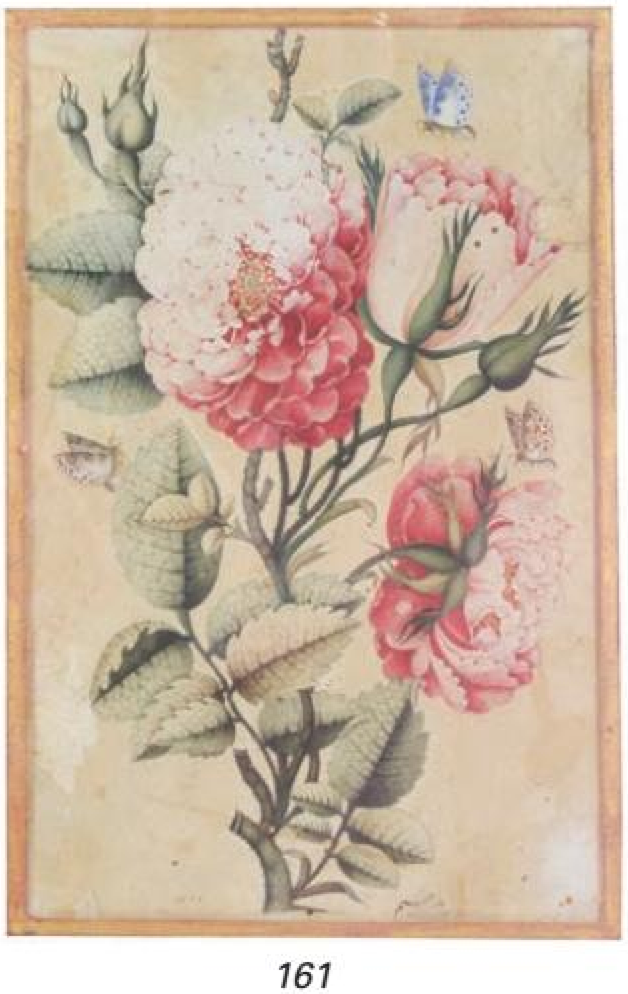
160 ‡

PORTRAIT OF A GIRL, QAJAR PERSIA, 19TH CENTURY

watercolour on paper, laid on an album page, the subject depicted seated against a cushion, holding a fan and floral bouquet, mounted
15.5 x 11.4cm

Provenance: Private European Collection

£300-400



161

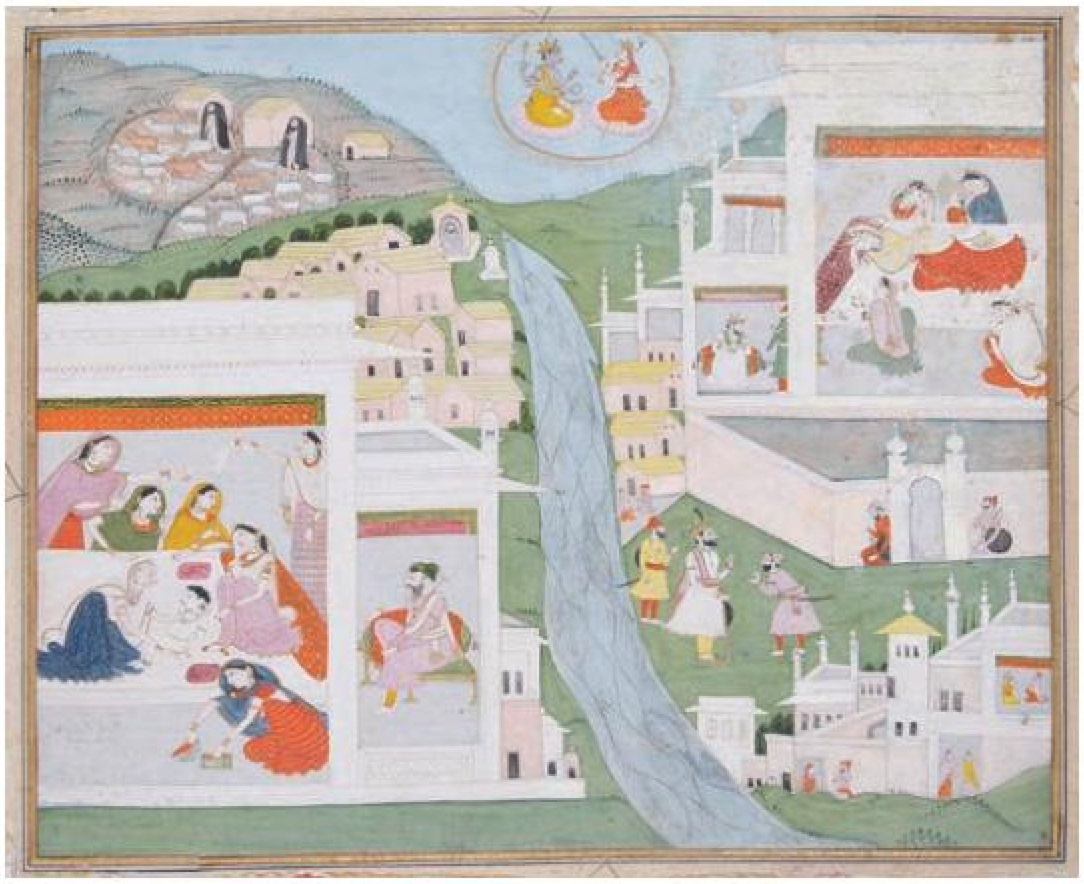
161 ‡

A PAINTING OF ROSES, QAJAR PERSIA, DATED AH 1295/1878 AD

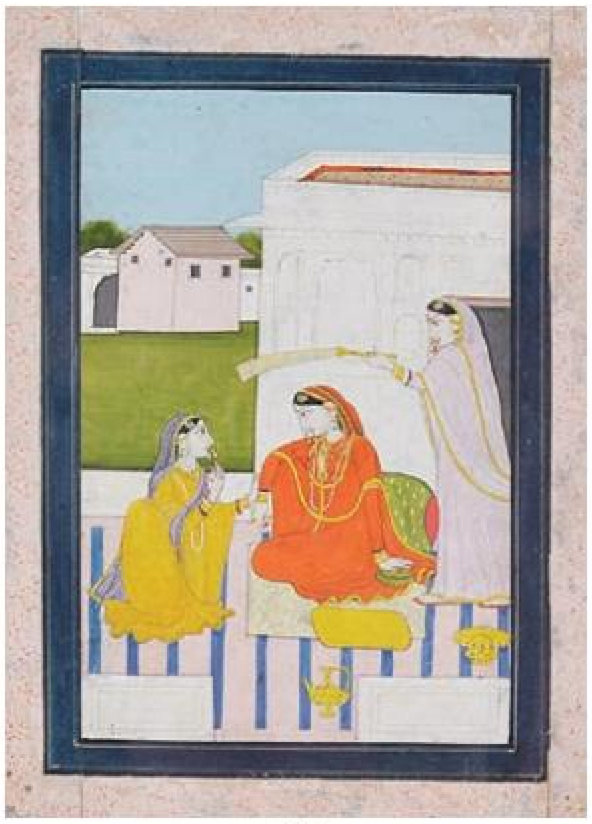
gouache on paper, depicting three elaborate flowers with butterflies and buds, signed *Ya Rahim* and dated below, framed
20 x 12cm

Provenance: Private European Collection

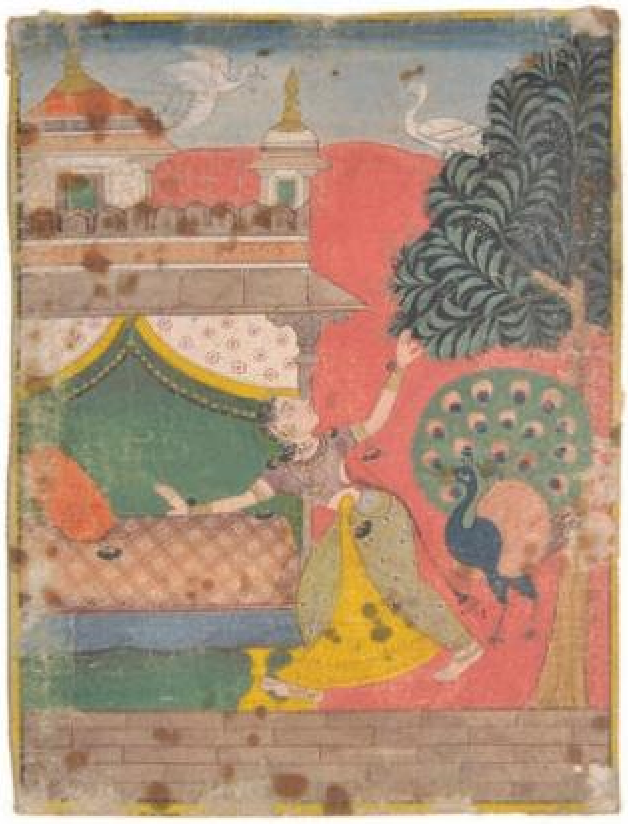
£700-1000



162



163



164

162

A COMPOSITE SCENE, PROBABLY FROM THE BHAGAVATA PURANA, PAHARI, NORTH-WESTERN INDIA, CIRCA 1800

gouache with gold on paper, depicting Yashoda with Krishna attended to by an elderly nurse in a palace by the River Yamuna, cattle herders in the background, with Vishnu and Durga suspended in the heavens
21.5 x 26.5cm

£2500-3000

163

A PAHARI PAINTING FROM A RAGAMALA SERIES, PROBABLY PATMANJARI RAGINI, PUNJAB HILLS, EARLY 19TH CENTURY

gouache with gold on paper, depicting a lady seated on a terrace being consoled by her companion, while her attendant fans her, old descriptive label on the reverse of frame
17.5 x 11.5cm

Provenance: Kevorkian Collection (according to inscription on reverse, given as a gift by J. Taylor, 11 September 1928).

£2000-3000

164

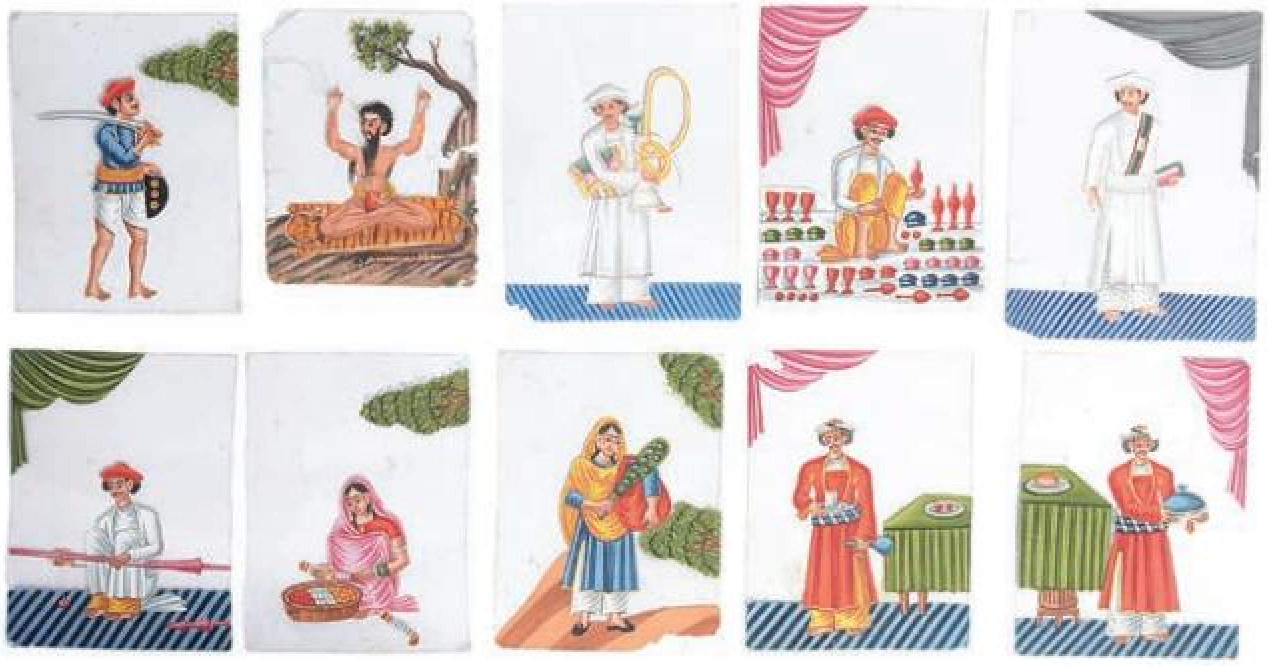
A LADY REACHES FOR THE BRANCH OF A TREE, MALWA, CENTRAL INDIA, LATE 17TH CENTURY

gouache with gold on paper, from a *ragamala* series, the woman depicted outside a palace bedchamber, observed by a peacock, label from Kasmin Gallery, 118 New Bond Street, on the reverse of the frame
16.5 x 12cm

Provenance: Private Collection, London

The Kasmin Gallery in New Bond Street, opened by John Kasmin in partnership with Sheridan, Marquess of Dufferin and Ava, opened in 1963 and continued until 1972, when the business was moved to Clifford Street.

£800-1200



165 part

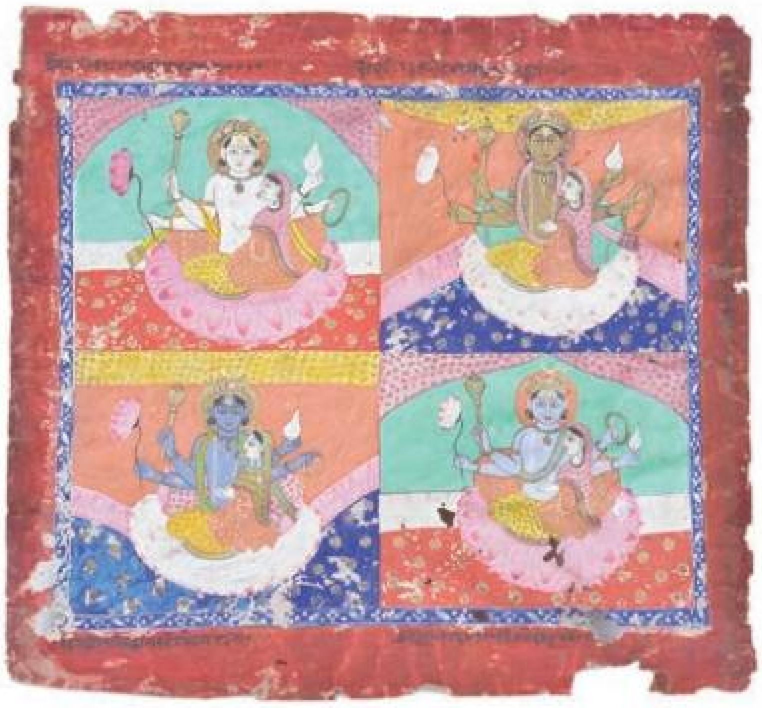
165

A COLLECTION OF PAINTINGS OF SERVANTS AND OTHER CHARACTERS, PATNA, EASTERN INDIA, SECOND HALF 19TH CENTURY

gouache on mica, including a *sadhu,* a waiter, a fruit seller, a metal worker, a sweeper and a garland seller
13.5 x 10cm approx. each
(19)

Provenance: Property of a Deceased Estate, sold by order of the Executors. All but one acquired Sotheby's London, 3 October 2012, lot 98

£400-600



166

166

FOUR FORMS OF VISHNU, RAJASTHAN, INDIA, 19TH CENTURY

gouache with gold on paper, each with four arms, seated on a lotus with his consort, Lakshmi, each of the four panels labelled in *devanagari* script
29 x 31.5cm

£150-250

167

A SCENE FROM AN EPIC, PROBABLY THE MAHABHARATA, PAHARI, NORTHERN INDIA, FIRST HALF 19TH CENTURY

gouache with silver and gold on paper, depicting a prince and an ascetic with an army outside a walled palace, and the former subsequently entering, floral border
22 x 34.2cm

£600-800 *Illustrated on opposite page*

168 ‡

THE HINDU TRINITY, BIKANER, INDIA, EARLY 18TH CENTURY

gouache with gold on paper, laid on card, depicting Siva, Vishnu and Brahma with consorts, seated on rugs by a lotus filled river, palm trees behind, old English inscriptions behind, some illegible, including 'Brahma Vishnu'
15 x 18.5cm

Provenance: Private European Collection. Acquired Sotheby's London, 10 October 1994, lot 135.

£500-800 *Illustrated on opposite page*

169

AN ARCHER REMOVES A THORN FROM HIS FEMALE COMPANION'S FOOT, DECCAN, PROBABLY HYDERABAD, 18TH CENTURY

gouache with gold on paper, laid on cloth and card, the two figures in a rocky landscape, a town amongst trees in the distance, inscription in Islamic script on the reverse
27 x 17cm (image)

£1500-2000 *Illustrated on opposite page*

170 ‡

A PORTRAIT OF A SIKH RULER, PUNJAB, CIRCA 1800

gouache with gold on paper, the subject depicted on horseback, with halo, turban and elaborate jewellery, in open landscape, yellow, blue and red borders, mounted
28.2 x 22.5cm

Provenance: Private European Collection

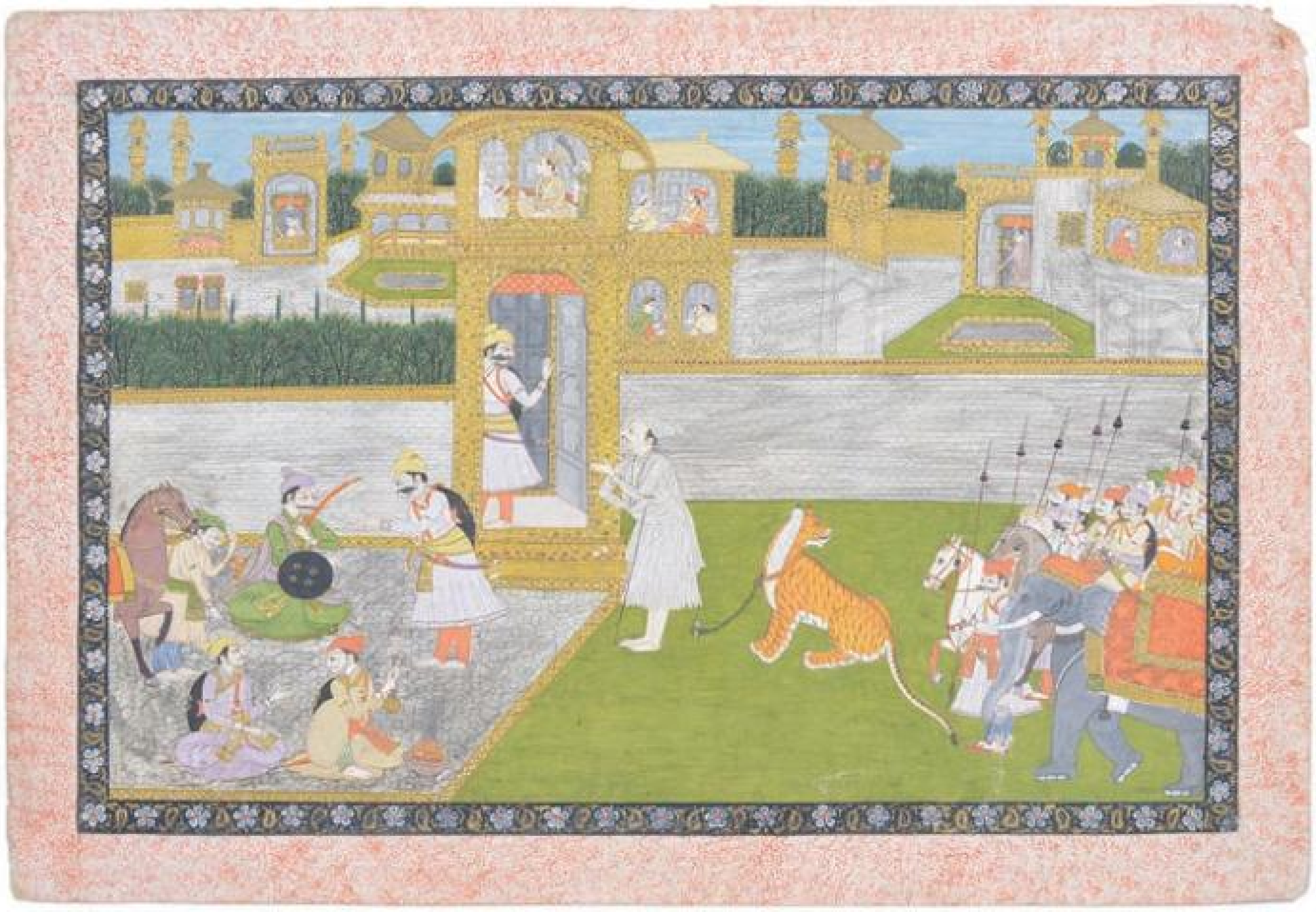
£300-500 *Illustrated on opposite page*

171

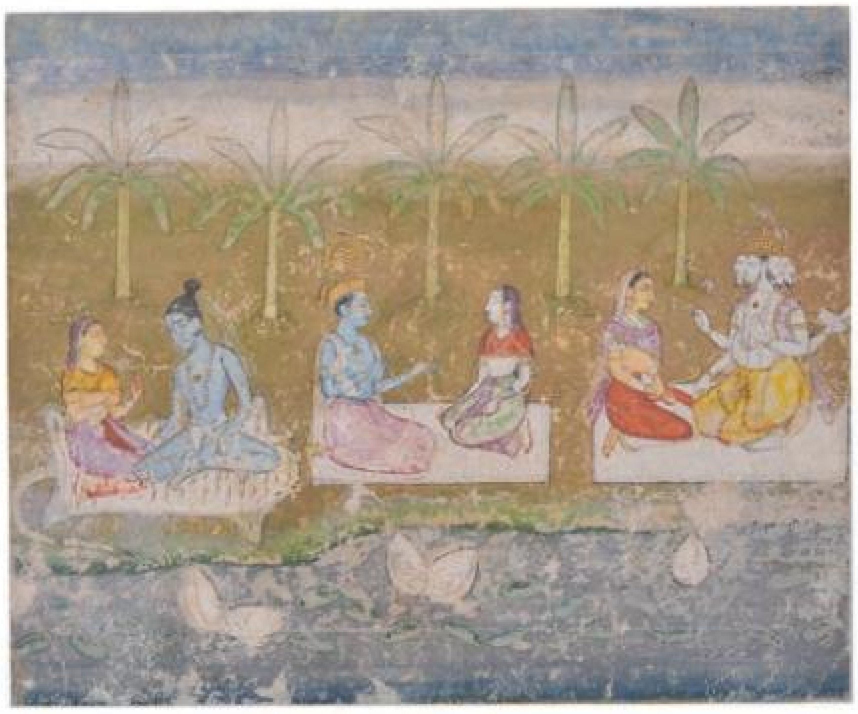
A PORTRAIT, PROBABLY MAHARAJA FATEH PRAKASH OF SIRMUR (r.1815-1850), PAHARI, SIRMUR OR KANGRA, INDIA, FIRST HALF 19TH CENTURY

gouache with gold on paper, the ruler depicted on horseback within a floral border, framed
17 x 11.5cm

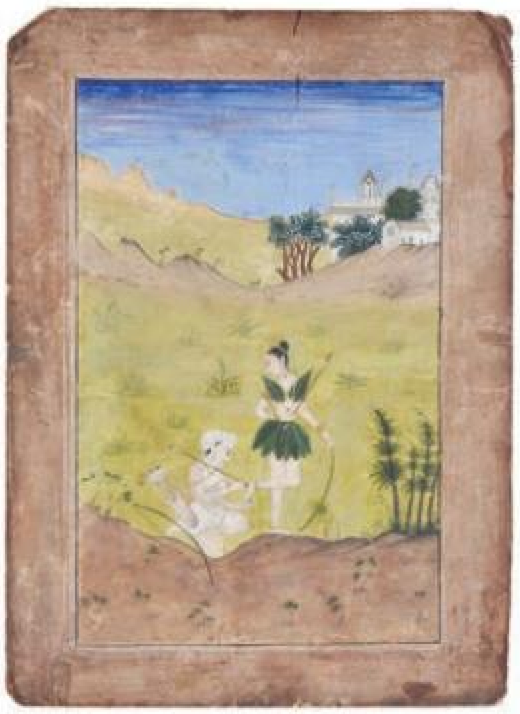
£200-300 *Illustrated on opposite page*



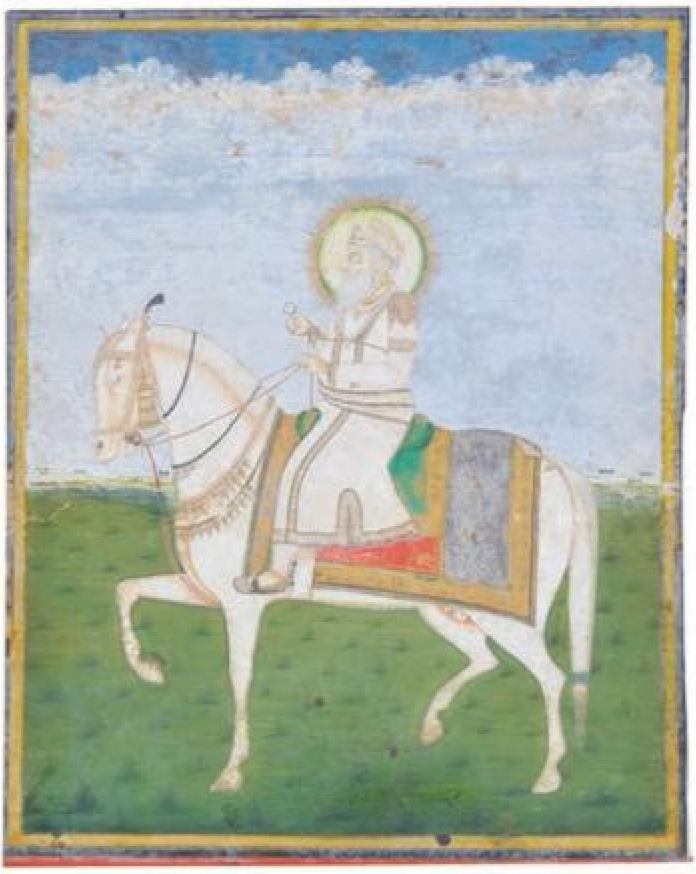
167



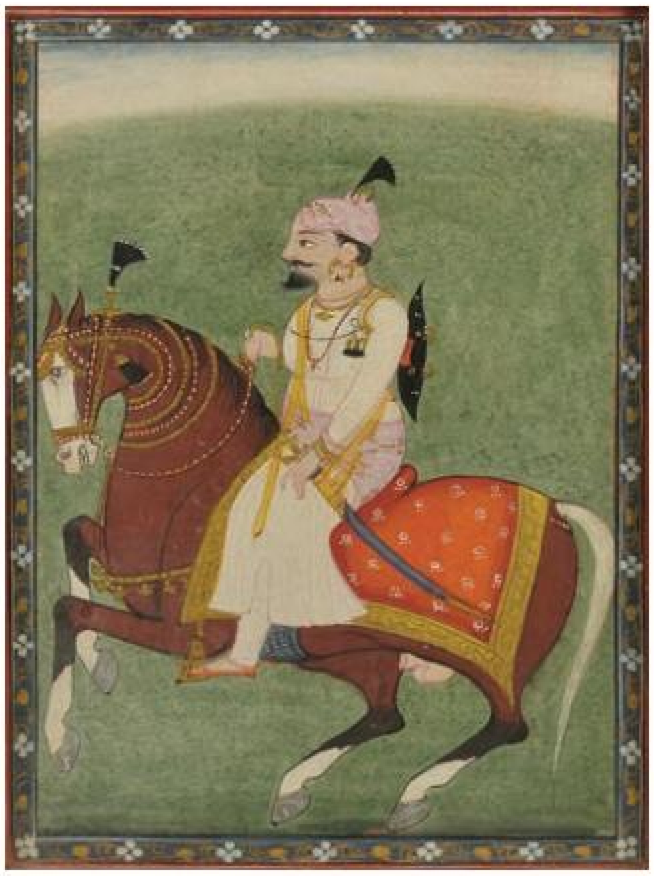
168



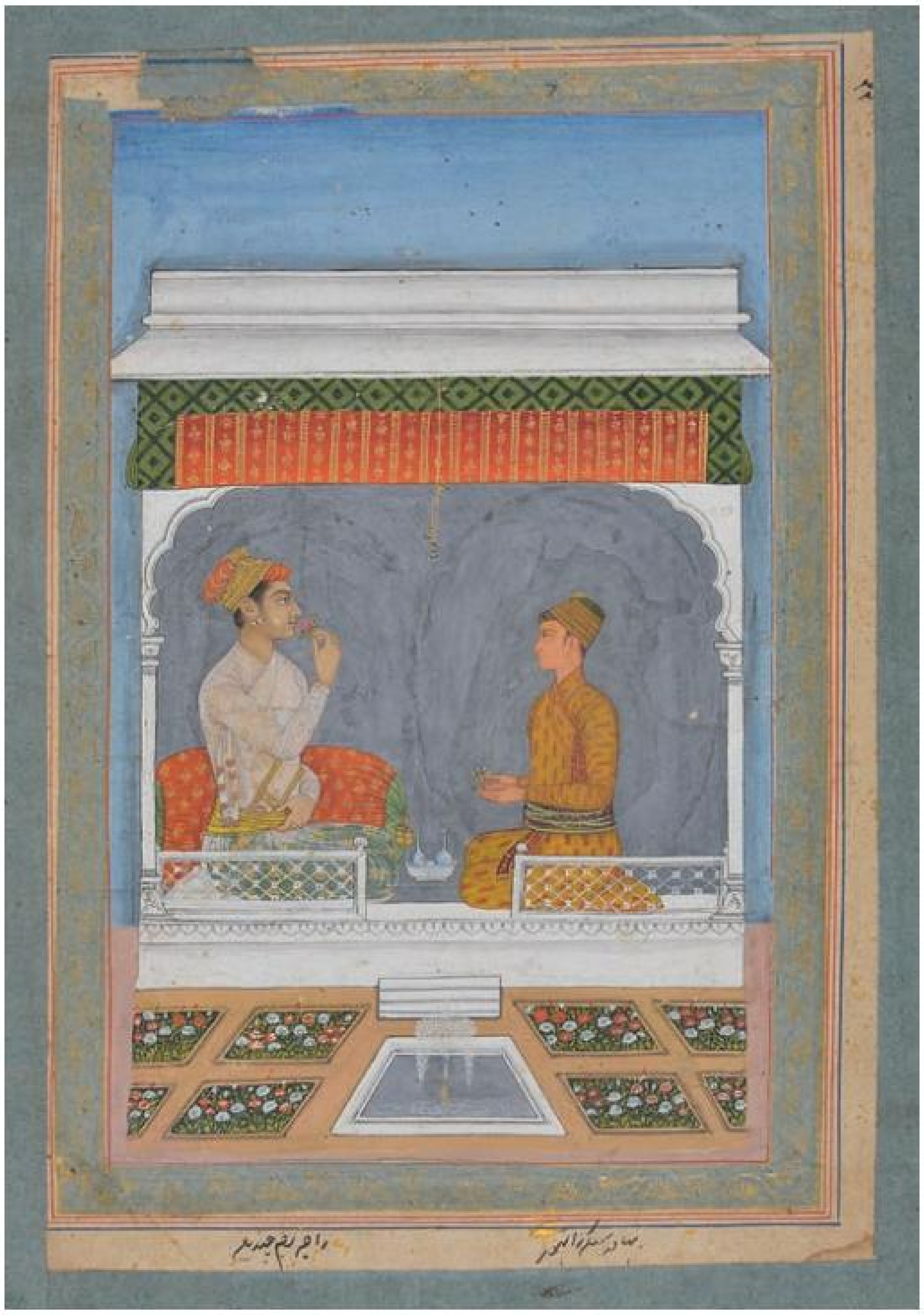
169



170



171



172

172

A RULER AND HIS SON(?) IN A PAVILION, PROVINCIAL MUGHAL, INDIA, 18TH CENTURY

gouache with gold on paper, laid on an album page, inscriptions probably of later date on lower margin

20.5 x 13.5cm

£2500-3000

173 ‡

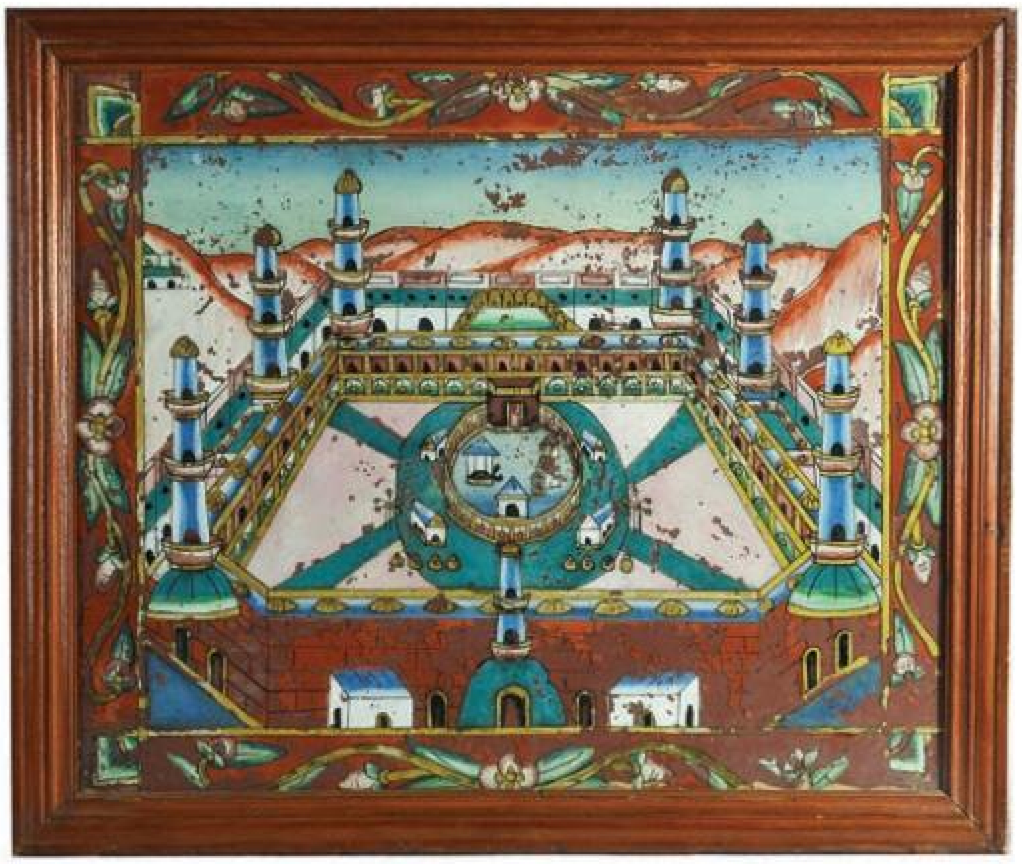
A ROYAL COUPLE WATCHING A DANCE PERFORMANCE, QAJAR PERSIA, 19TH CENTURY

gouache on paper, the young couple served by attendants, three performers in the foreground, a window opening onto a landscape behind, attributed to Muhammad Ali Ashraf in inscription at the bottom, framed

34.5 x 14cm

Provenance: Private European Collection

£1000-1500



174

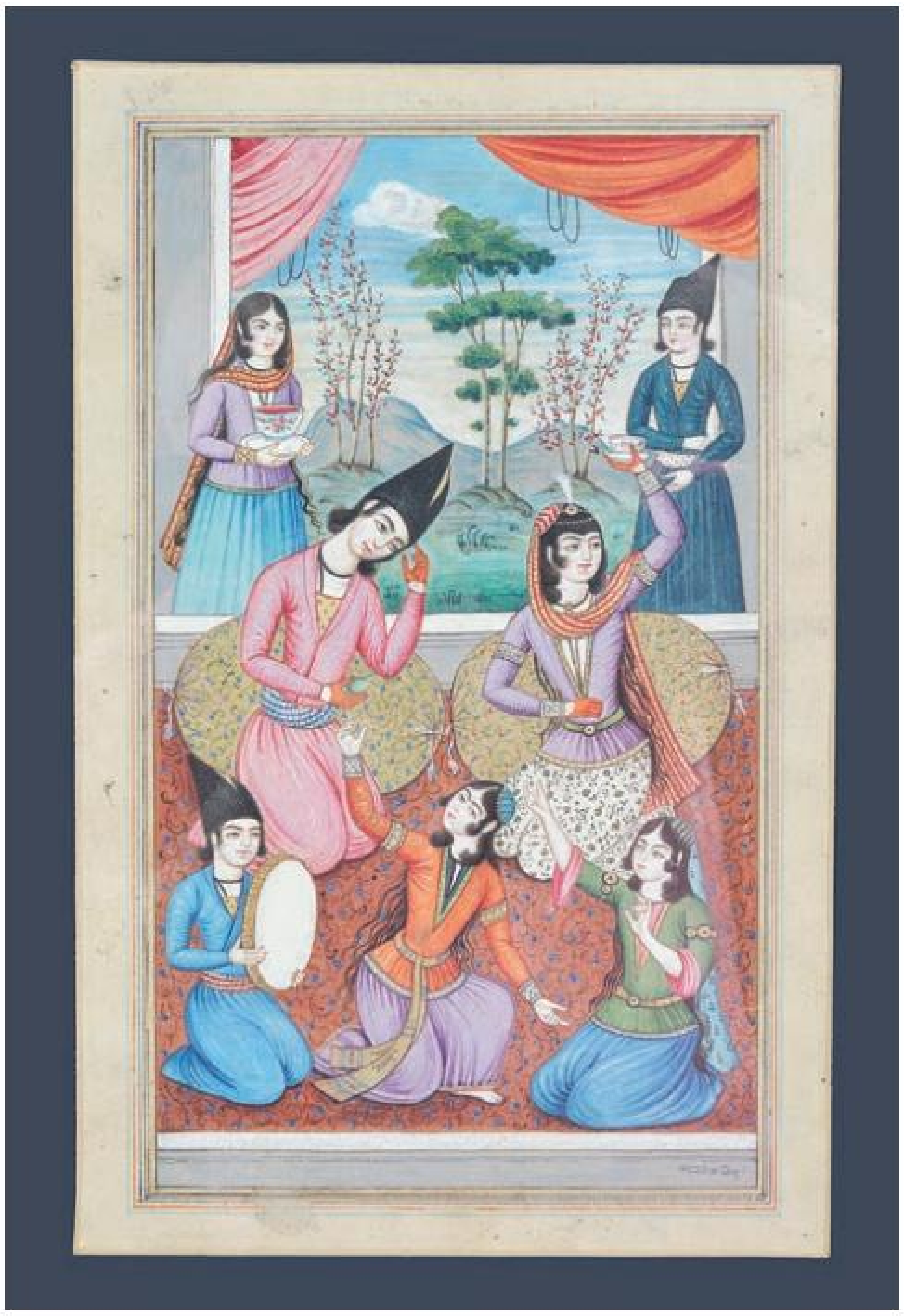
174

THE MOSQUE AT MEDINA, JAVA, INDONESIA, 20TH CENTURY

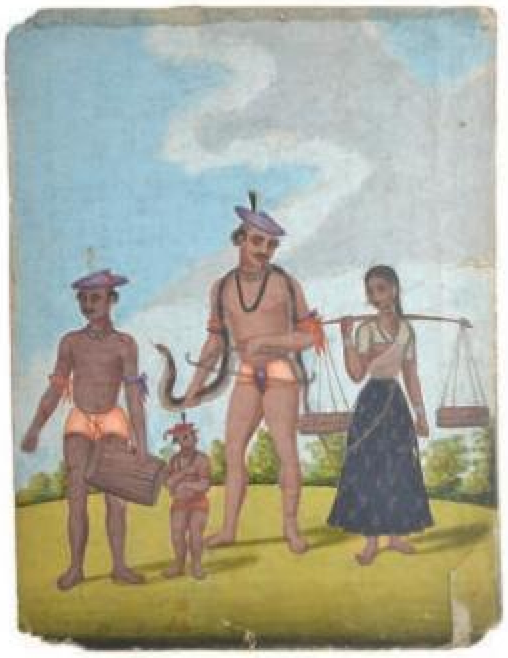
reverse painted on glass, depicting a birds-eye view, surrounded by a floral border, framed

44 x 54cm

£250-350



173



175

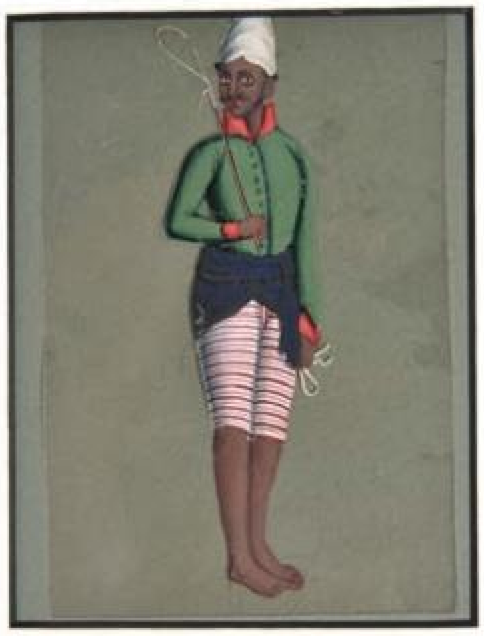
175

A COMPANY SCHOOL PORTRAIT OF A TAMIL FAMILY, TANJORE (THANJAVUR), SOUTH INDIA, CIRCA 1800

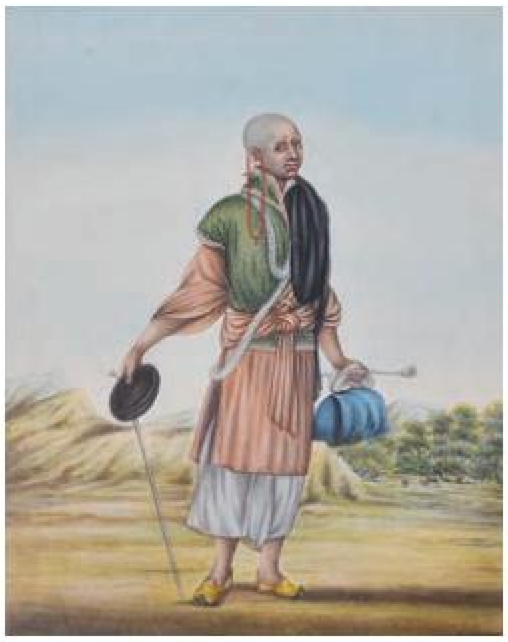
gouache with gold on card, the couple standing with their two sons in a landscape, indistinct inscription in English, and study of a leg on the reverse
36 x 28cm

Provenance: Private Collection, London

£400-600



176 part



177

176

A GROUP OF COMPANY SCHOOL PAINTINGS ON MICA, INDIA, 19TH CENTURY

depicting Indian characters and trades, comprising seven portraits of Tamil characters, probably Trichinopoly (Tiruchirapalli), and four larger and eight smaller Patna paintings of similar subjects, mounted
12.5 x 10cm and smaller
(19)

Provenance: Private Collection, London

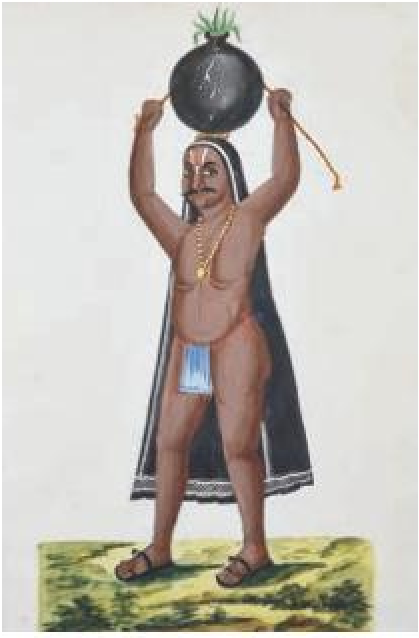
£200-300

177

A SUFI ASCETIC, COMPANY SCHOOL, PATNA OR LUCKNOW, FIRST HALF 19TH CENTURY

gouache on paper, the subject depicted in a hilly landscape, with shaven head, carrying crutch, staff and other items, framed
19.5 x 15.4cm

£150-250



178 one of two

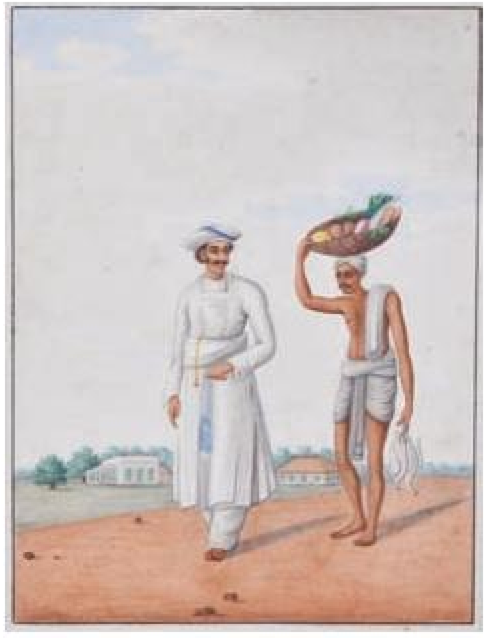
178

TWO TAMIL CHARACTERS, TANJORE (NOW THANJAVUR), SOUTH INDIA, 19TH CENTURY

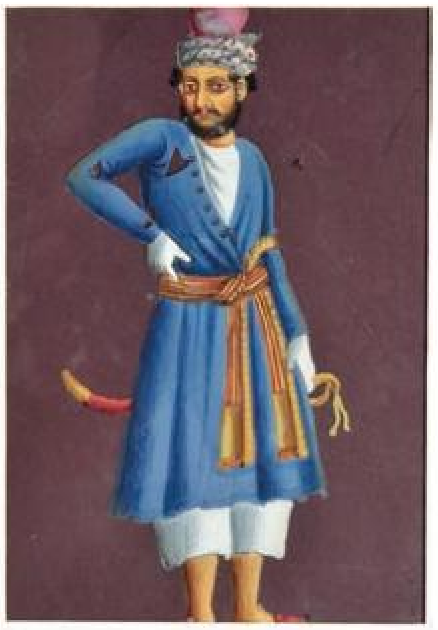
gouache on paper, depicting a fishmonger and a Vaishnavite holy man (?), framed
42 x 27cm

Provenance: Private Collection, England

£400-600



179



180 part

179

A COMPANY SCHOOL PAINTING OF A SERVANT AND FRUIT-SELLER, PATNA, SECOND HALF 19TH CENTURY

watercolour on paper, the two figures standing in a landscape with two bungalows amidst trees in the background, framed
21.5 x 16cm

Provenance: Private Collection, England

The style of this painting is close to that of Bani Lal (1858-1901), three examples of which are in the Victoria and Albert Museum, London (IS97, 98 & 100 1949).

£150-250

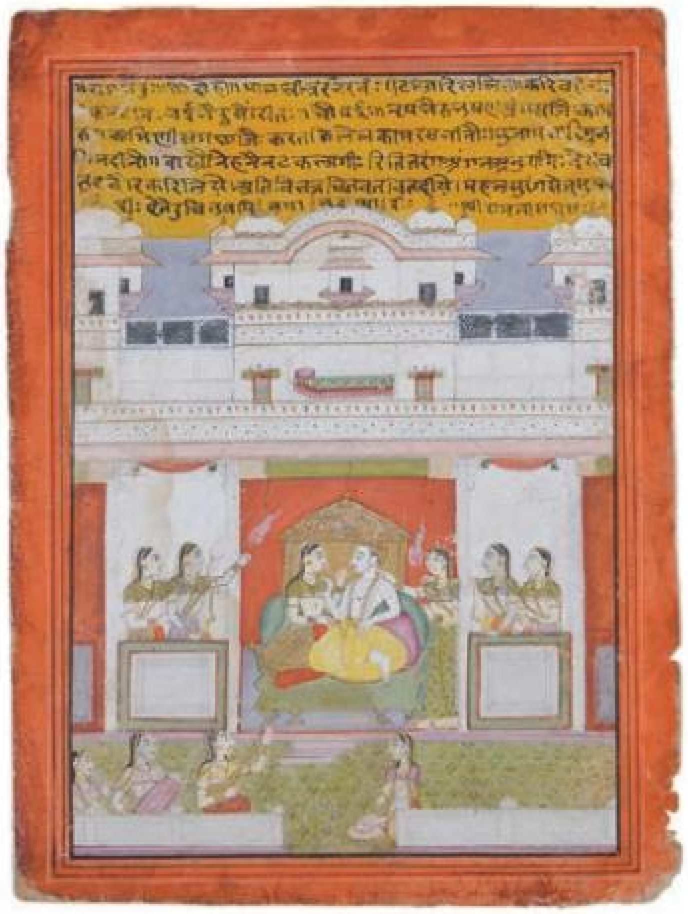
180

A GROUP OF COMPANY SCHOOL PAINTINGS ON MICA, INDIA, 19TH CENTURY

comprising seventeen portraits of Tamil characters, probably Trichinopoly (Tiruchirapalli), four scenes of travel by palanquin and a nobleman travelling by elephant, Patna, mounted
11 x 7cm each and smaller
(22)

Provenance: Private Collection, London

£200-300



181

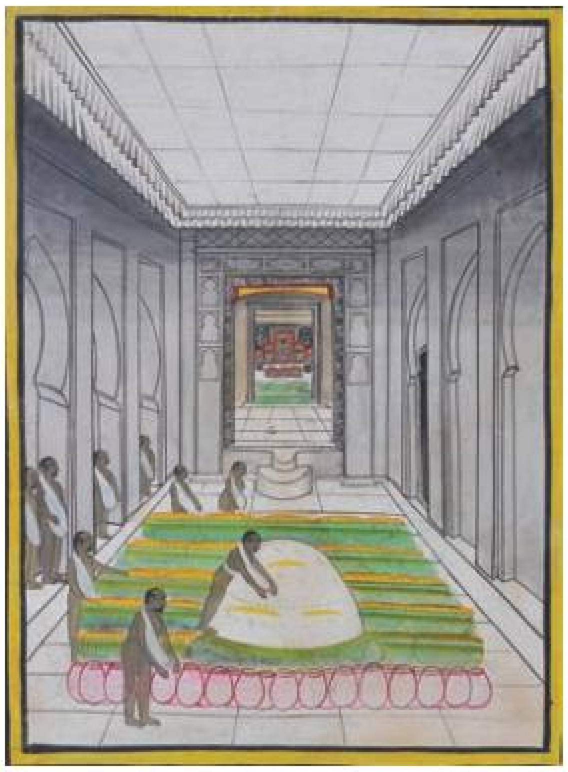
181

AN ENTHRONED COUPLE, JAIPUR, INDIA, 18TH CENTURY

gouache with ink and gold on paper, from a *ragamala* series, seated on a palace verandah attended by female *chauri*-bearers and musicians, a panel of six lines of *devanagari* script above
25 x 17cm (image)

For a similar image, of Bhairav Raga, in the Allahabad Museum, see Hans Ebeling, *Ragamala Painting,* New York 1972, no.191, p.242.

£800-1200



182 part

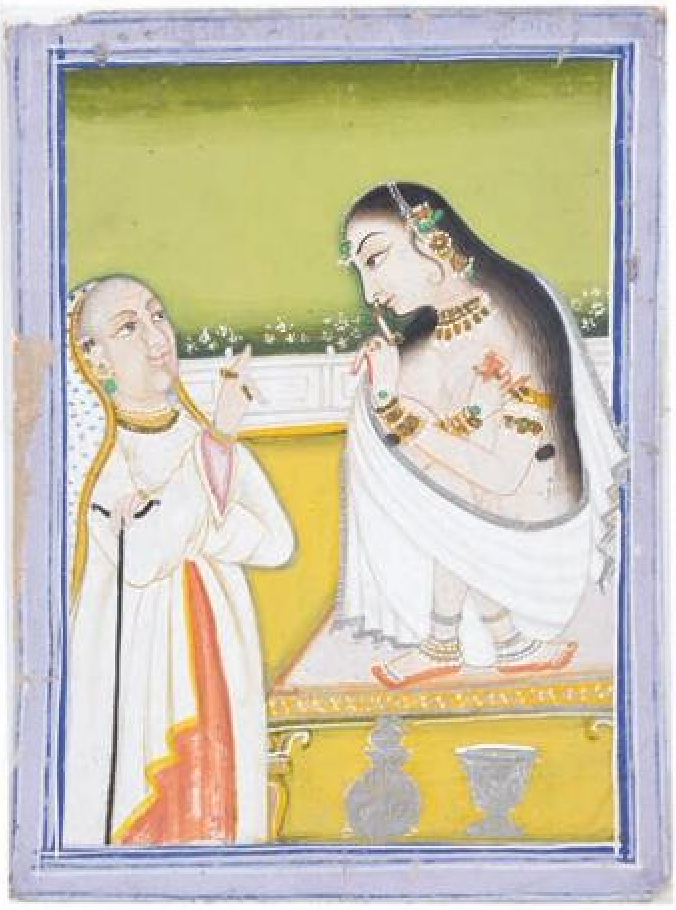
182

A COLLECTION OF PAINTINGS AND DRAWINGS, MOSTLY INDIA, 19TH CENTURY

gouache and ink on paper, comprising a scene at a Sri Nath Ji temple, a double portrait of Mughal ladies, a design for a mirror, a Qajar painting of a young man, two Anglo-Indian watercolours, six manuscript folios and five miscellaneous Indian drawings
33 x 24.5cm and smaller (17)

Provenance: Henry Brownrigg, London (1943-2016)

£120-150



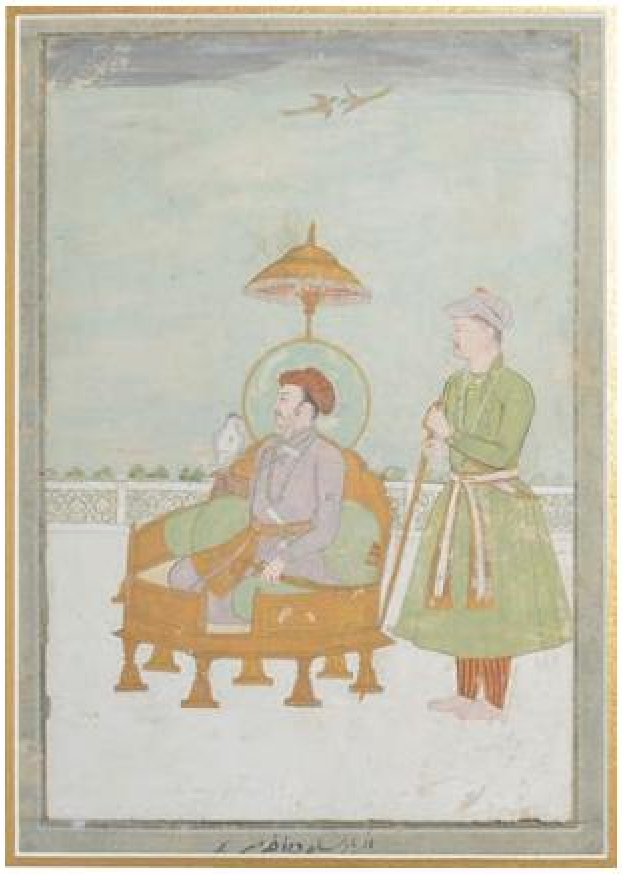
183

183

AN OLD WOMAN ADVISES A MAIDEN, KOTA, RAJASTHAN, EARLY 19TH CENTURY

gouache with silver and gold on paper, the two in conversation on a terrace
24 x 17cm

£1000-1500



184

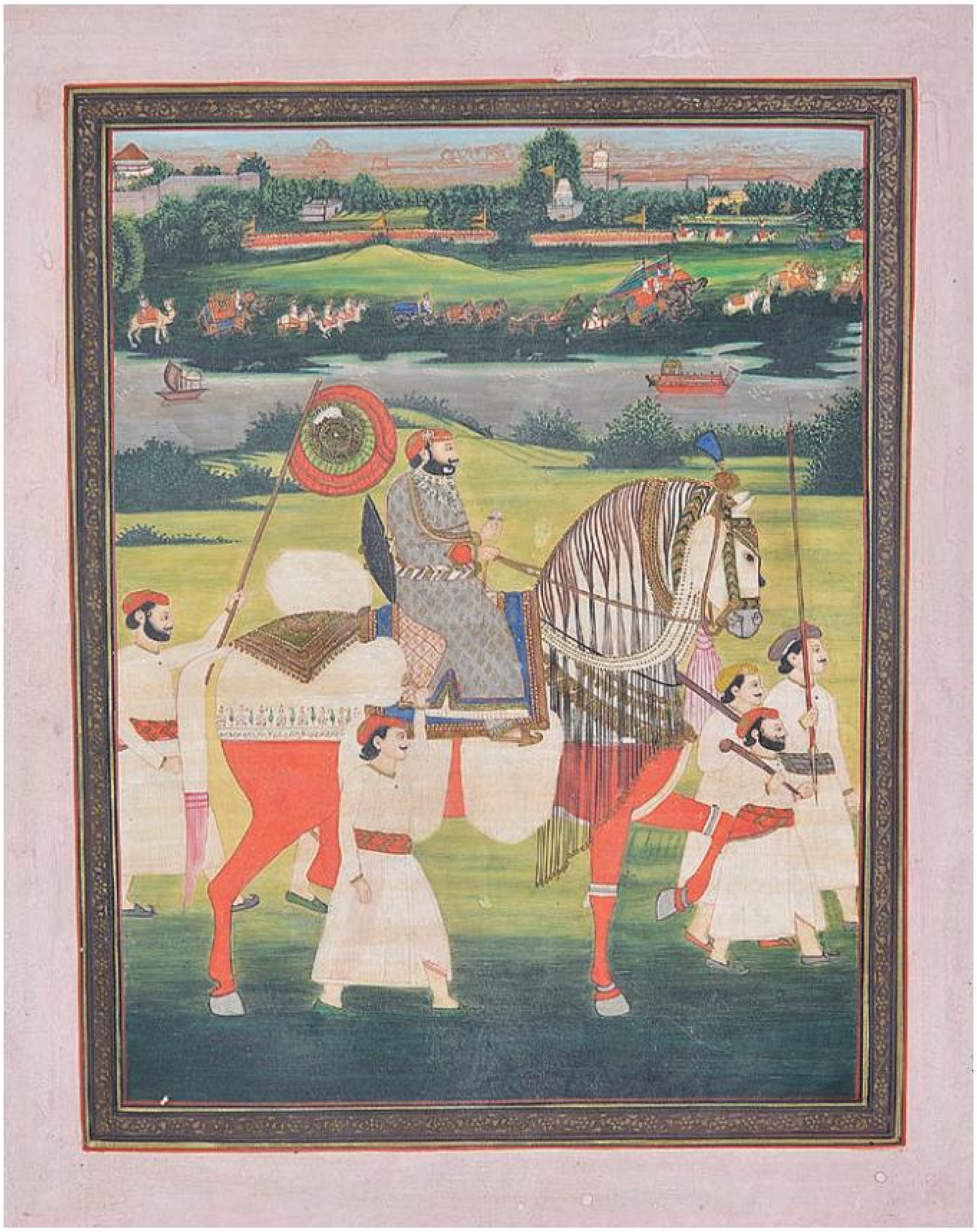
184

A PORTRAIT OF JEHANGIR, MUGHAL INDIA, LATE 18TH CENTURY

gouache with gold on paper, laid on a folio, the ruler seated on a throne holding a falcon, an attendant behind him, erroneous label on lower margin reading *Akbar Padshah,* old auction label on the reverse dated *1st July 1969.*
27 x 18cm

Provenance: Property of a Deceased Estate, sold by order of the Executors. Acquired Bonhams, London, 5 July 2006, lot 224.

£400-600



185

185

A MAHARAJA ON HORSEBACK WITH ATTENDANTS, RAJASTHAN, POSSIBLY KISHANGARH, EARLY 19TH CENTURY

gouache with gold on paper, the subject wearing richly brocaded coat riding in a landscape with river beyond, a further procession and fort in the background
32 x 25cm (image)

£1500-1800

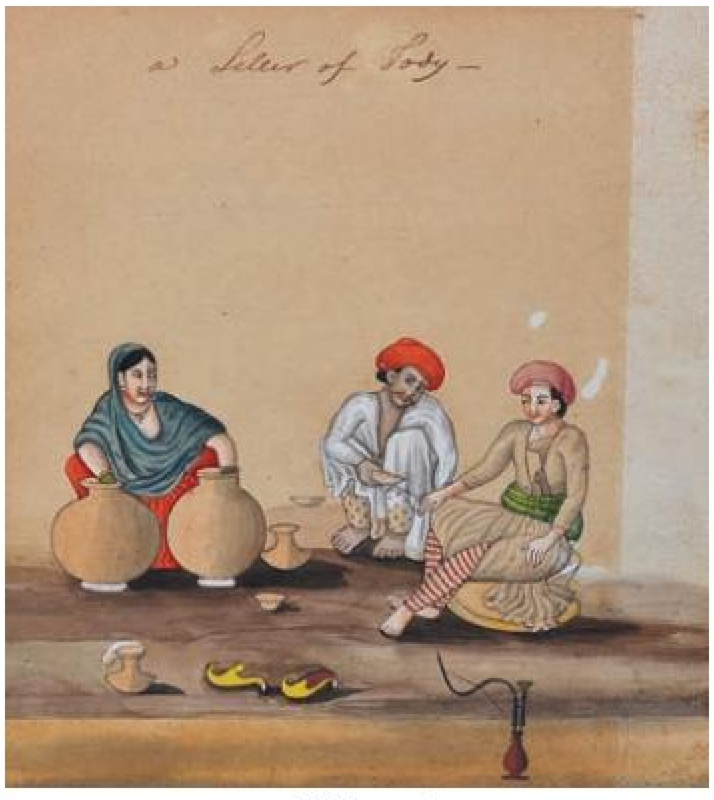
186

INDIAN CHARACTERS AND TRADESMEN, COMPANY SCHOOL, PATNA, 19TH CENTURY

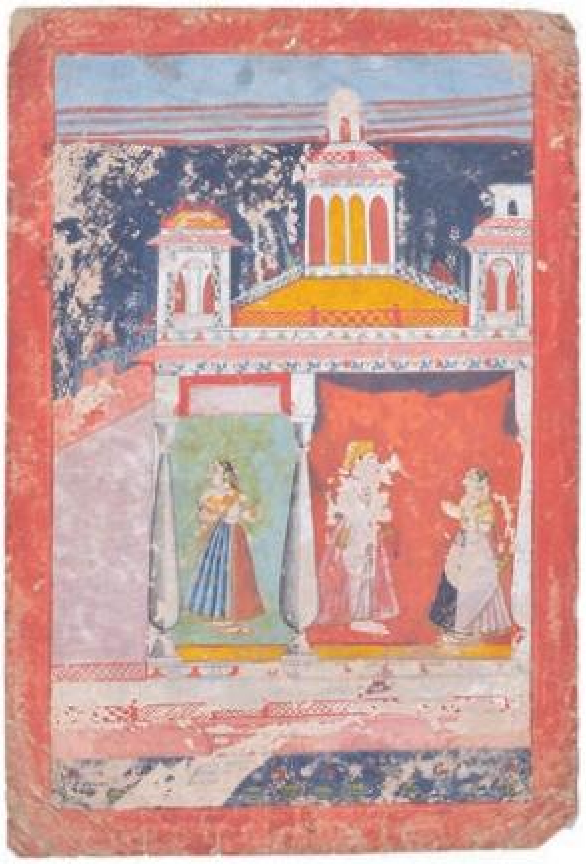
twelve gouache paintings on paper, each labelled in English: 'a seller of tody', 'two women worshipping', 'grinding curry', 'bammian(?) making & selling sweetmeats', 'carpenters', 'a Hindoo barber', 'tobacco seller', 'smelting forge', 'a caster of brass', 'a Hindoo woman suckling her child', 'a doby or washerwoman', and 'a maker of brass pots', mounted
21 x 17.5cm (partially covered by mounts, approx. each)

Provenance: Private Collection, England

£600-900



186 part



187

187

A COUPLE WITH ATTENDANT IN A PALACE, MEWAR, RAJASTHAN, 18TH CENTURY

probably from a *ragamala* series, gouache with gold on paper, red border, eight lines of cursive *devanagari* script on the reverse
25.3 x 16cm

£200-300

188

THREE INDIAN PAINTINGS, 19TH-20TH CENTURIES

comprising a manuscript folio depicting Krishna and Balarama with two columns of *nastaliq* text, an itinerant blacksmith's family, signed *Hasan Majumdar* and another painting on old folio
20 x 30cm and smaller
(3)

Provenance: Property of a Deceased Estate, sold by order of the Executors.

£100-150

189

TWO PORTRAITS OF NOBLEMEN, RAJASTHAN, PROBABLY JAIPUR, LATE 19TH CENTURY

gouache on paper, each identified with a line of *devanagari* script, standing in an empty landscape, wearing white robes and turban, identified as *Sahib Bhakhtawar Singh of Sarka* (Alwar) and *Megh Singh of Diggi* (near Jaipur), framed, translations of inscription on the reverse
23 x 18cm; 23 x 16cm

Provenance: Property of a Deceased Estate, sold by order of the Executors.

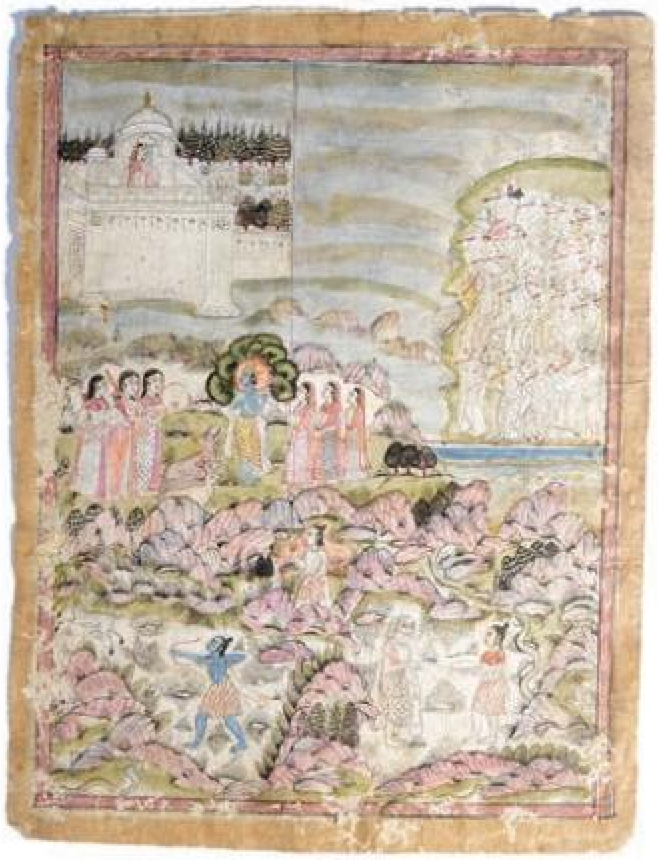
£150-250

190

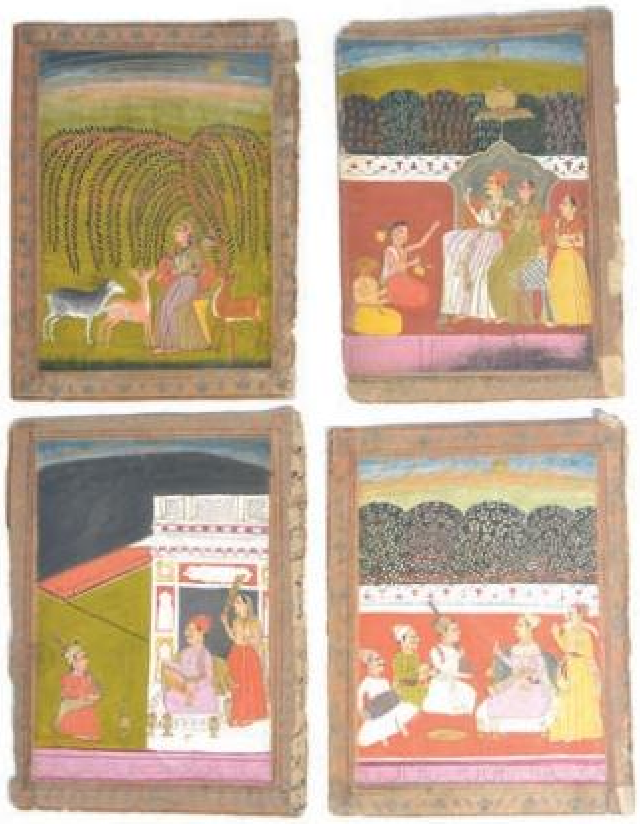
FOUR MISCELLANEOUS INDIAN PAINTINGS, 18TH-19TH CENTURY

gouache on paper, comprising a manuscript folio in *devanagari* depicting a game of *pachhisi,* a scene from the Life of Krishna, a Tantric chart depicting the face of Kali and a painting of Hanuman carrying Mount Dronagiri
24 x 18.5cm and smaller
(4)

£200-300



190 part



191 part

191

TEN PAINTINGS FROM A RAGAMALA SERIES, PUNJAB PLAINS, INDIA, CIRCA 18TH CENTURY

gouache with gold and silver on paper, each with separately-applied borders painted with repeated foliate design, the scenes including three ladies visiting a hermit, a royal couple on a throne, a lady reading poetry under a tree, and a woman playing the veena to deer and a goat, each identified with *gurmukhi* and islamic inscriptions on the reverse
17 x 12.5cm approx. each (image)
(10)

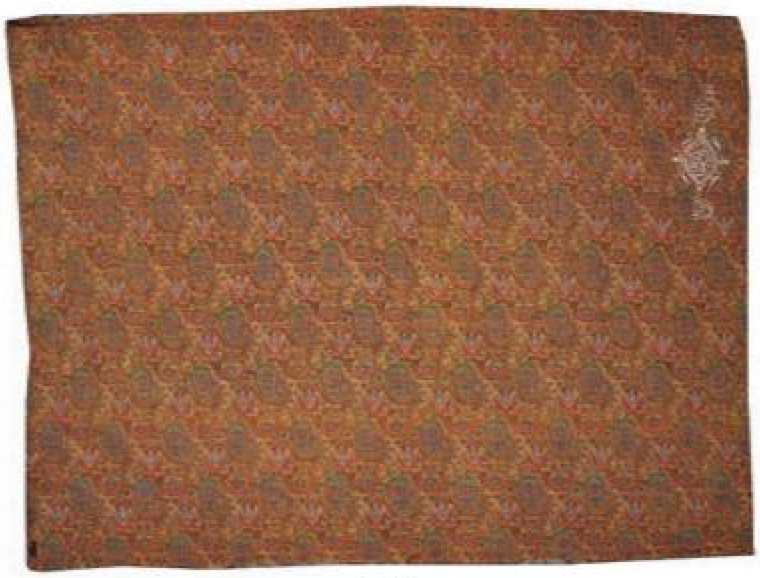
£400-600

192

A LARGE PAINTING OF A DURBAR OUTSIDE A PALACE, RAJASTHAN, INDIA, 20TH CENTURY

gouache on paper, with courtiers, attendants and elephants grouped around an elderly ruler in a courtyard, floral border, framed
41 x 64cm (image)

£200-300



193

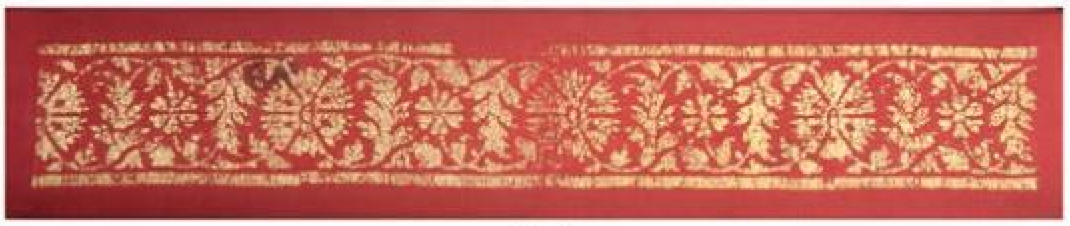
193 ‡

A QAJAR WOVEN WOOL FRAGMENT, PERSIA OR KASHMIR FOR THE PERSIAN MARKET, FIRST HALF 19TH CENTURY

of rectangular form, the polychrome decoration composed of rows of repeated *botehs* on ochre ground, embroidered inscription near edge,
82 x 108cm

Provenance: Private European Collection

£200-300



194

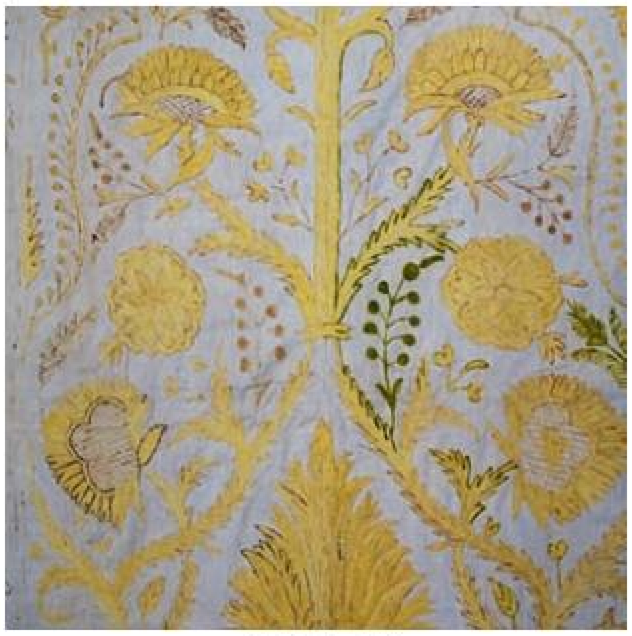
194

A GOLD PAINTED BORDER PANEL, PROBABLY DECCAN, SOUTHERN INDIA, CIRCA 18TH CENTURY

from a *pichhavai*, of rectangular form, the gold decoration on red cotton ground forming a scrolling carnation and acanthus frieze, *mounted on stretchers*
14 x 87cm (excluding mount)

Provenance: Private Collection, London

£500-700



195 detail

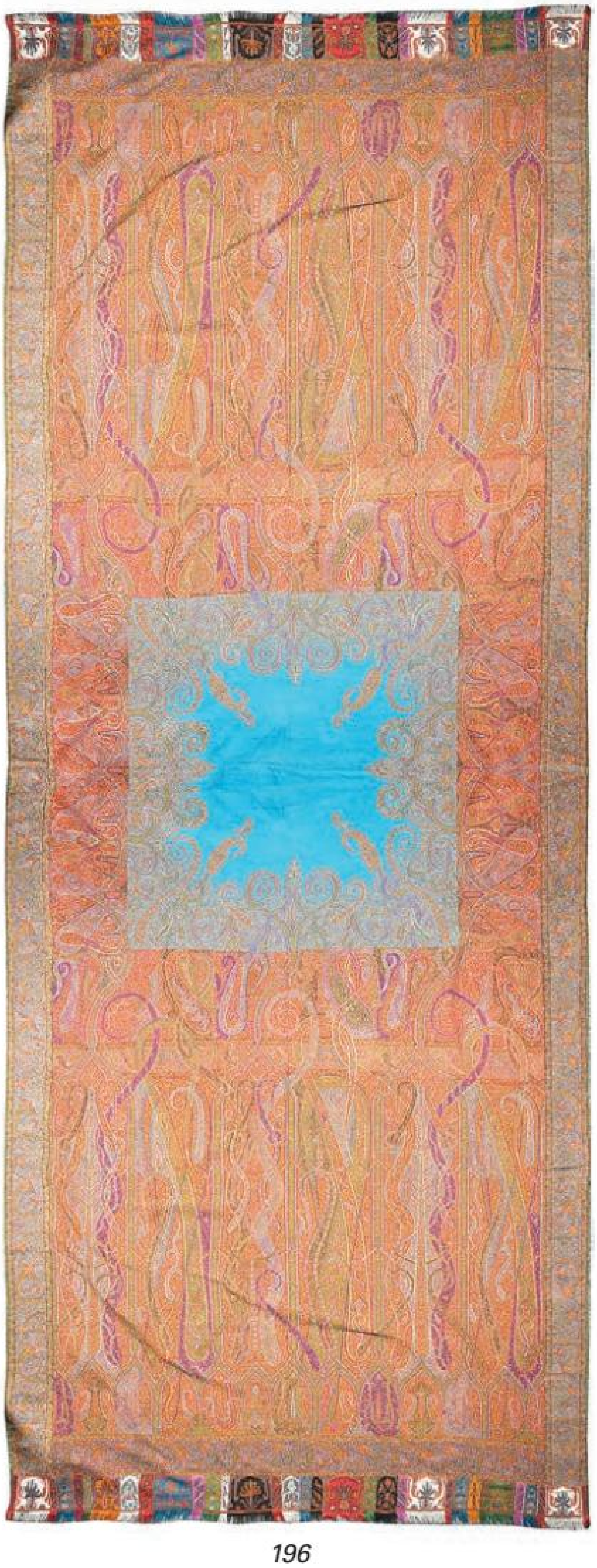
195

A CREWELL-WORK HANGING, PROBABLY KASHMIR, CIRCA 1900

cotton, embroidered with yellow, brown and green wool
237 x 120cm

Provenance: Private Collection, England, formerly in the collection of the Guild of Embroiderers, Hampton Court

£200-300



196

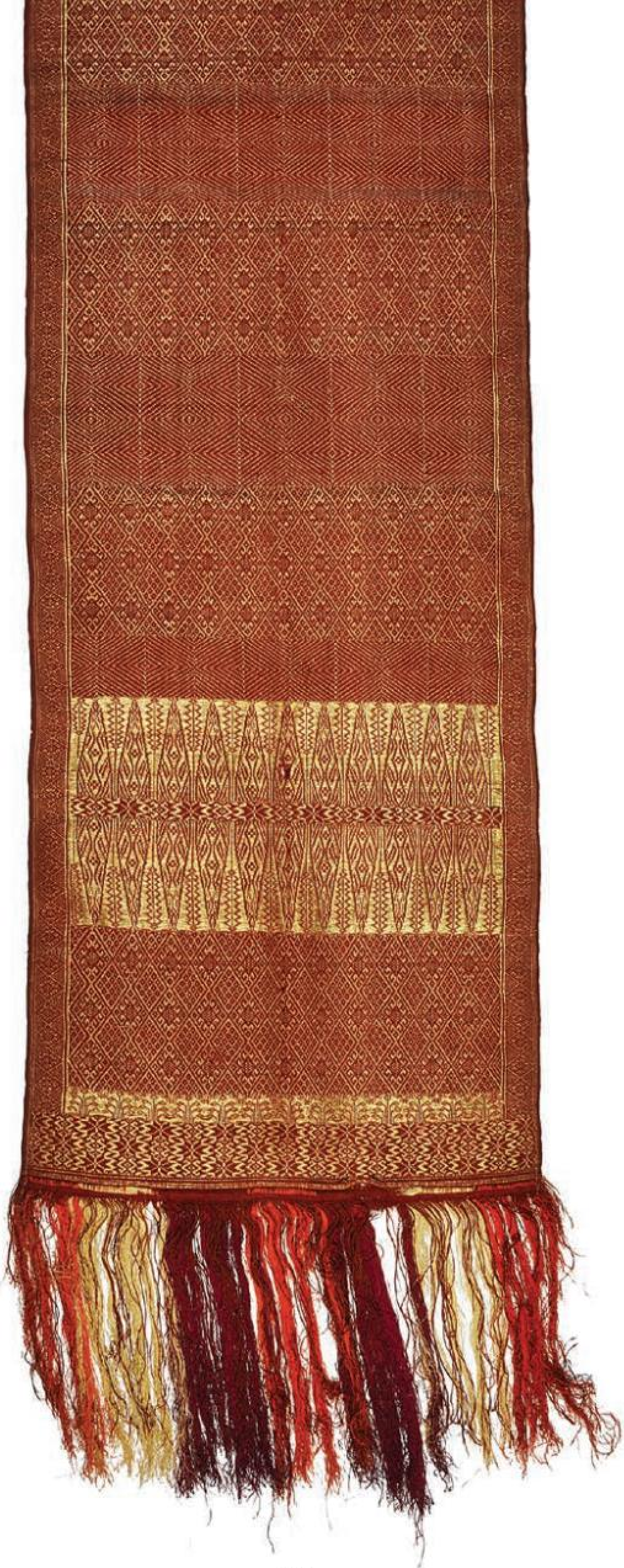
196 ‡

A WOVEN WOOL SHAWL, KASHMIR, FIRST HALF 19TH CENTURY

of long rectangular form, the central turquoise panel with embroidered maker's mark, surrounded by a densely decorated polychrome field of intricately interwoven scrolling *botehs*, embroidered and tasselled ends, later mounting strips attached to the reverse
346 x 140cm

Provenance: Private European Collection.

£1200-1500



197

197

A SILK AND GOLD THREAD WOVEN CLOTH (SONGKET), PALEMBANG, SUMATRA, INDONESIA, 19TH CENTURY

of long rectangular form, the russet ground decorated with alternating panels of lozenge and herringbon motifs, borders of stylised repeated leaf designs at either end, tassels at one end
214 x 38cm (excluding tassels)

£300-400

198

A KALAMKARI QUILTED FLOOR COVERING, MASULIPATNAM (NOW MACHILIPATNAM), EASTERN DECCAN, EARLY 19TH CENTURY

painted cotton, of rectangular form with cream ground, painted with elaborate flower motifs around a central floral star motif, surrounded by multiple floral borders, lined
115 x 86cm

Provenance: Private Collection, London

£500-800 *Illustrated on opposite page*

199 ‡

A WOVEN WOOL PANEL, KASHMIR, PROBABLY FOR THE PERSIAN MARKET, FIRST HALF 19TH CENTURY

of rectangular form, probably a floor cover, the central field with polychrome floral trellis design, surrounded by a border of alternating flowers and floral medallions linked by foliate bands, later lining
126 x 94cm

Provenance: Private European Collection

£600-800 *Illustrated on opposite page*

200 ‡

A WOVEN WOOL SHAWL, KASHMIR, FIRST HALF 19TH CENTURY

probably made for the Persian market, the polychrome design comprising rows of repeated *boteh* motifs amidst scrolling floral forms on cream ground, plain tasselled ends, embroidered maker's mark in one corner
285 x 112cm

Provenance: Private European Collection

£800-1200 *Illustrated on opposite page*

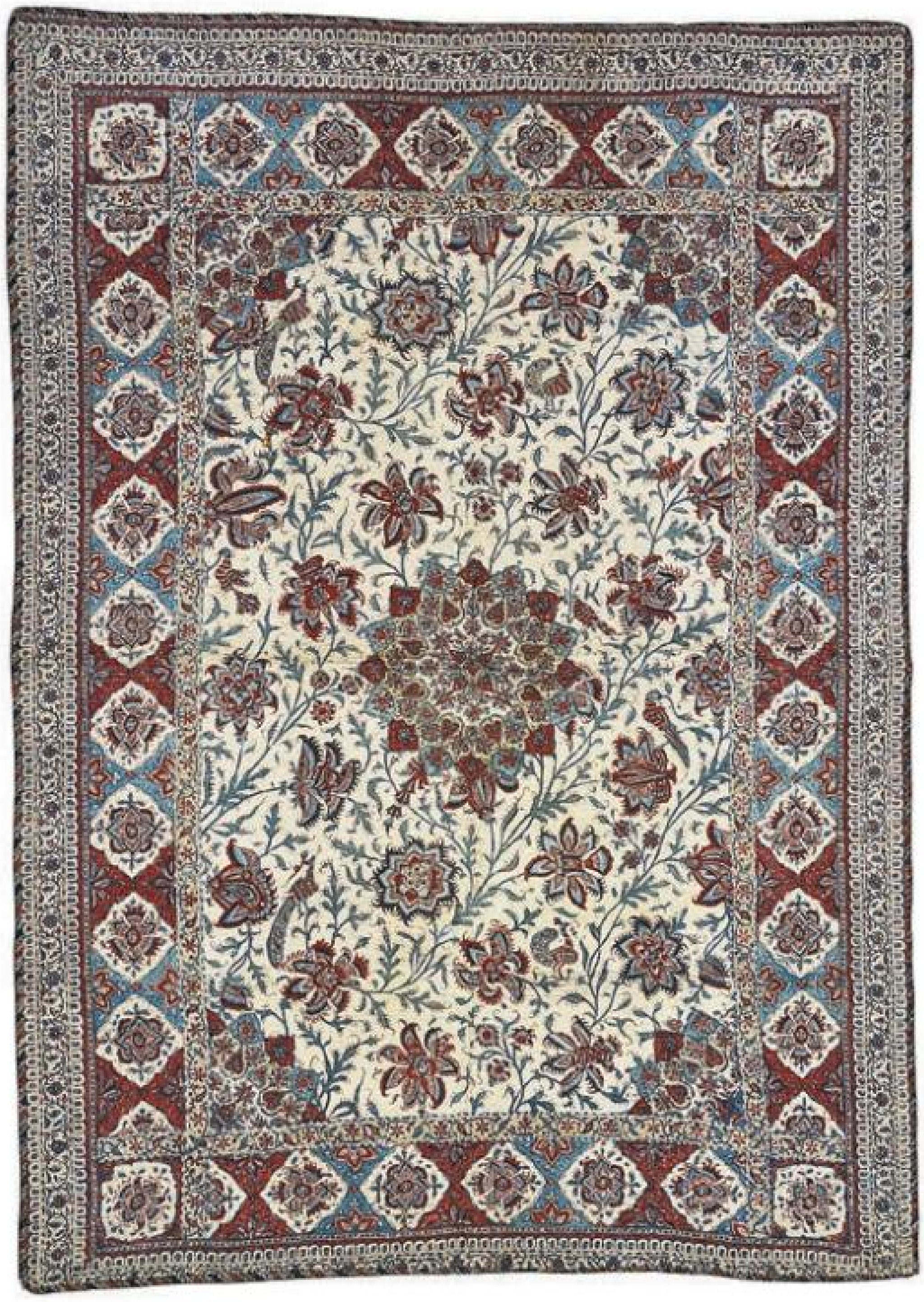
201

A BATIK LONG-CLOTH (KAIN PANJANG), PEKALONGAN, CENTRAL JAVA, FIRST HALF 20TH CENTURY

dyed cotton, of long rectangular form, the design comprising a row of floral bouquets on linear patterned ground, divided diagonally across the middle into two sections oriented opposite ways up, indistinct maker's name printed twice in one corner
244 x 102cm

Batiks of this type are associated with the Eurasian 'Indische' community in colonial central Java. For a similar design on a *kain panjang* by Eliza van Zuylen, see Inger McCabe Elliott, *Batik: Fabled Cloth of Java,* New York 1984, p.110f.

£300-400 *Illustrated on opposite page*



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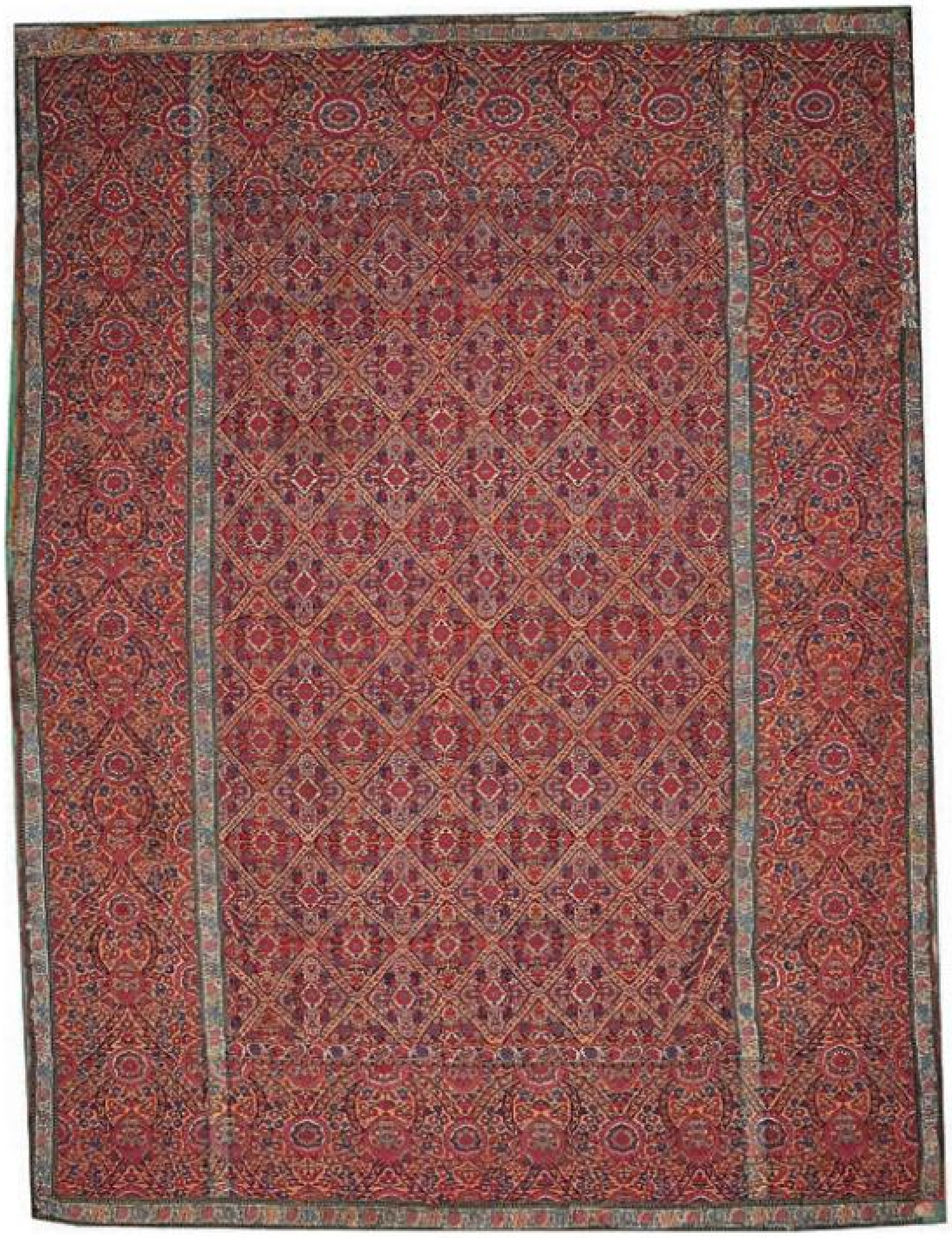

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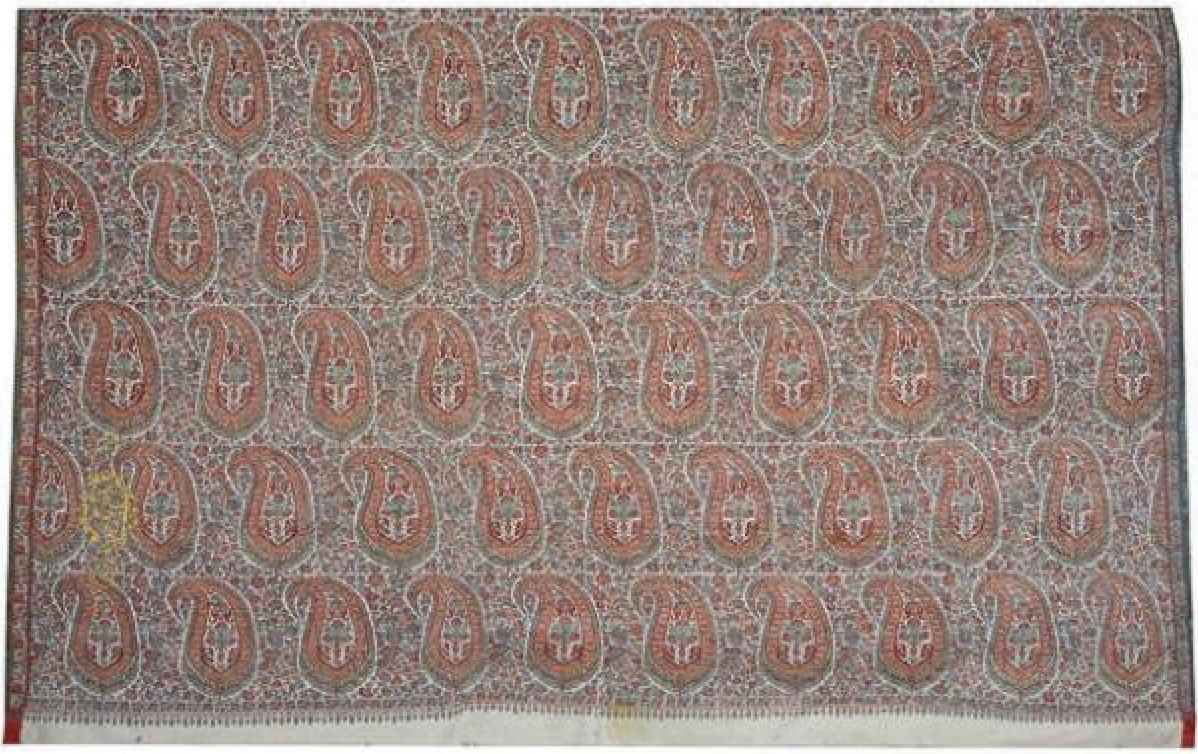
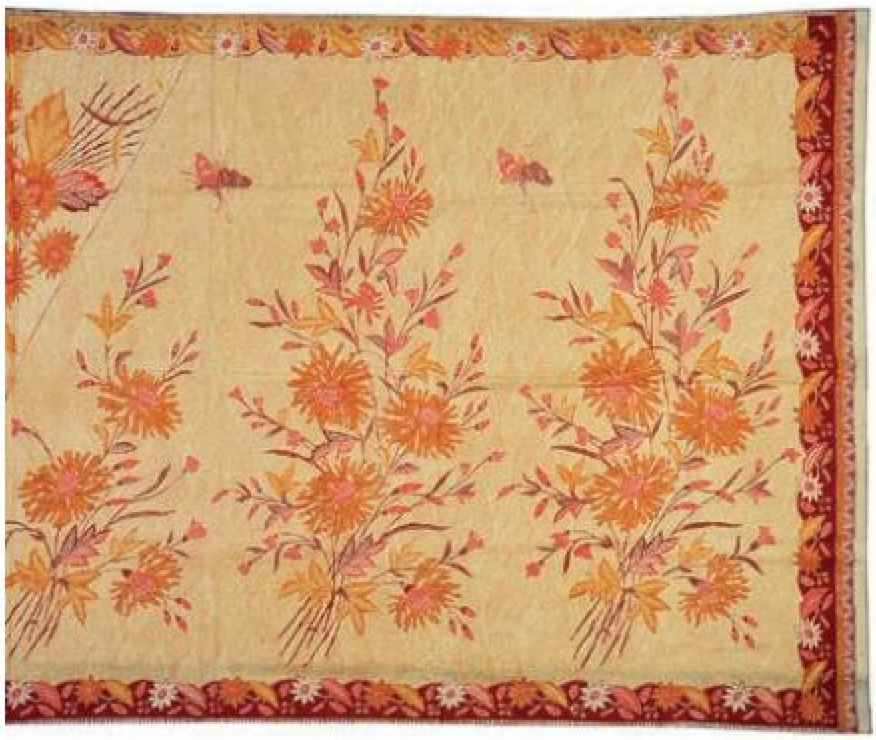
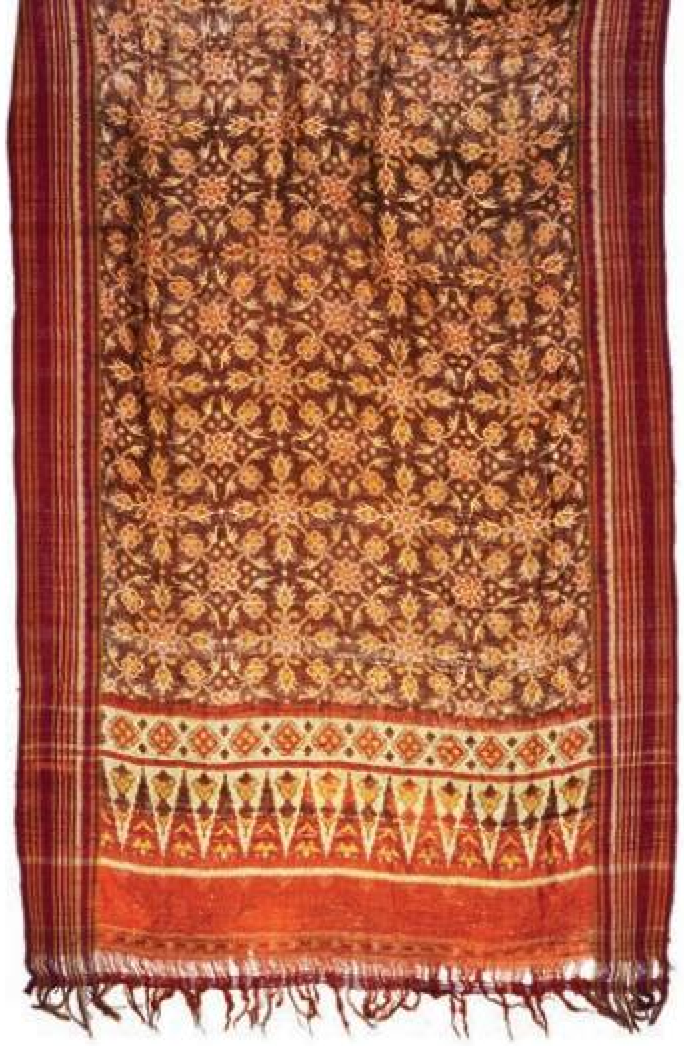


200 detail



201 detail



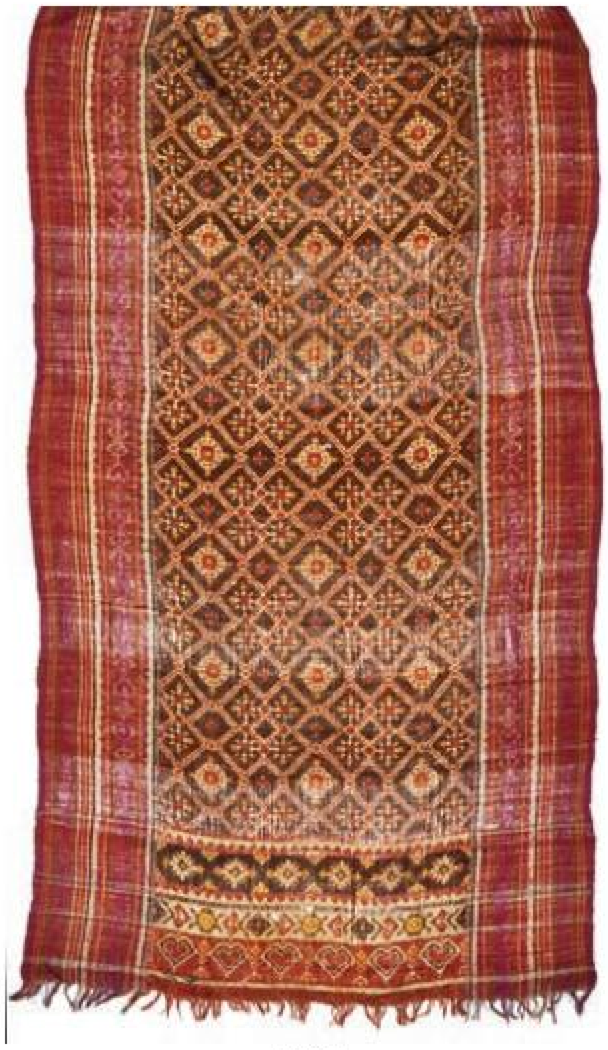
202

202

A SILK DOUBLE IKAT SARI (PATOLA), GUJARAT, INDIA, 19TH CENTURY

of long rectangular form, the field with a design of repeated lobed floral medallions, twin registers of geometric designs and plain borders at either end, plain borders along the sides
350 x 90cm

£500-800



203

203

A SILK DOUBLE IKAT SARI (PATOLA), GUJARAT, INDIA, 19TH CENTURY

of long rectangular form, the field with trellis design of stylised rosettes, triple border of flower and heart motifs at either end, the whole surrounded by plain striped border, tasselled ends,
200 x 80cm approx.

£300-400

204

A GLAZED POTTERY BOWL, ILKHANID PERIOD, PERSIA, CIRCA 1300

fritware, underglaze painted in black and cobalt blue with radiating lotus design on the exterior, the interior with radiating panels filled with various abstract designs around a central medallion, standing on rim foot
9cm high; 20cm diam.

Provenance: Private Collection, London. Acquired Andre Cohen, Paris, 1950.

See a related bowl in the Ashmolean Museum, Oxford, No. EA1978.1638

£800-1200 *Illustrated on opposite page*

205

TWO NISHAPUR BOWLS, PERSIA, 10TH/11TH CENTURY

slip-painted earthenware, each on flat turned foot, one with splash painted and sgraffito stylised foliate design, the other pseudo-kufic decoration
8cm high; 17.5cm diam. and smaller
(2)

Provenance: Private Collection, London. Acquired André Cohen, Paris, 1950.

£400-600 *Illustrated on opposite page*

206

TWO BAMIYAN BOWLS, EASTERN PERSIA OR AFGHANISTAN, 12TH CENTURY

turquoise glaze fritware, one with straight sides and sgraffito interior, the other with underglaze painted interior
8cm high approx. each; 17.5; 18cm diam.
(2)

Provenance: Private Collection, London. Acquired André Cohen, Paris, 1950.

£500-800 *Illustrated on opposite page*

207

TWO KASHAN POTTERY VESSELS, PERSIA, CIRCA 13TH CENTURY

turquoise-glazed fritware, comprising a vase, with three small side holders, and a ewer with black underglaze decoration
20cm, 19cm high

£250-350 *Illustrated on opposite page*

208

A SELJUK POTTERY BOWL, PERSIA, 13TH CENTURY

fritware, underglaze painted with radiating blue stripes, on cylindrical rim foot
9cm high, 19.5cm diam.

Provenance: Private Collection, London. Acquired André Cohen, Paris, 1950.

£300-400 *Illustrated on opposite page*

204

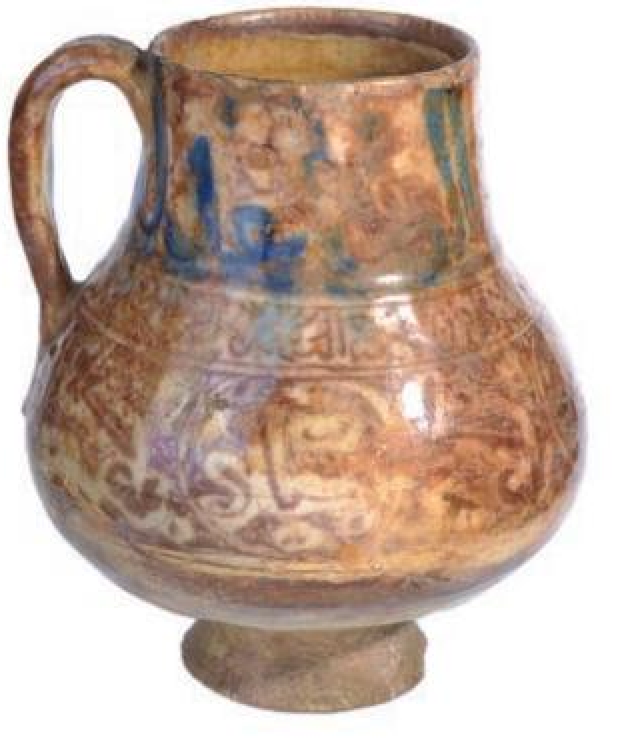
205

205

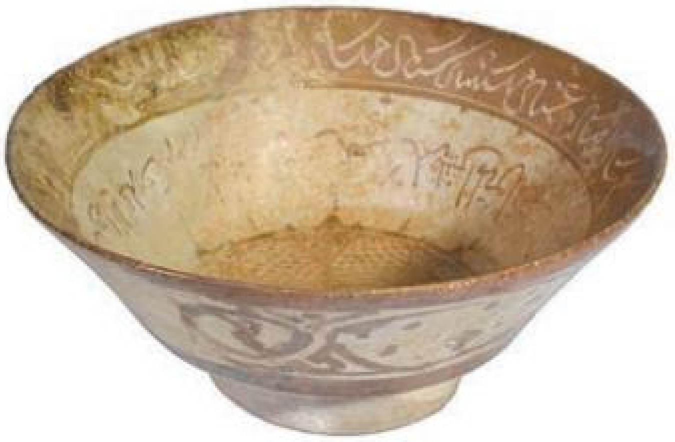
206

207

208



209



210

209

A RAQQA LUSTRE JUG, SYRIA, 12TH/13TH CENTURY
of pear-shaped form, on small splayed foot, the sides decorated with a row of calligraphic rounds, two bands of calligraphy above, the upper underglaze painted in cobalt blue
15.3cm high

Provenance: Private Collection, London. Acquired André Cohen, Paris, 1950.

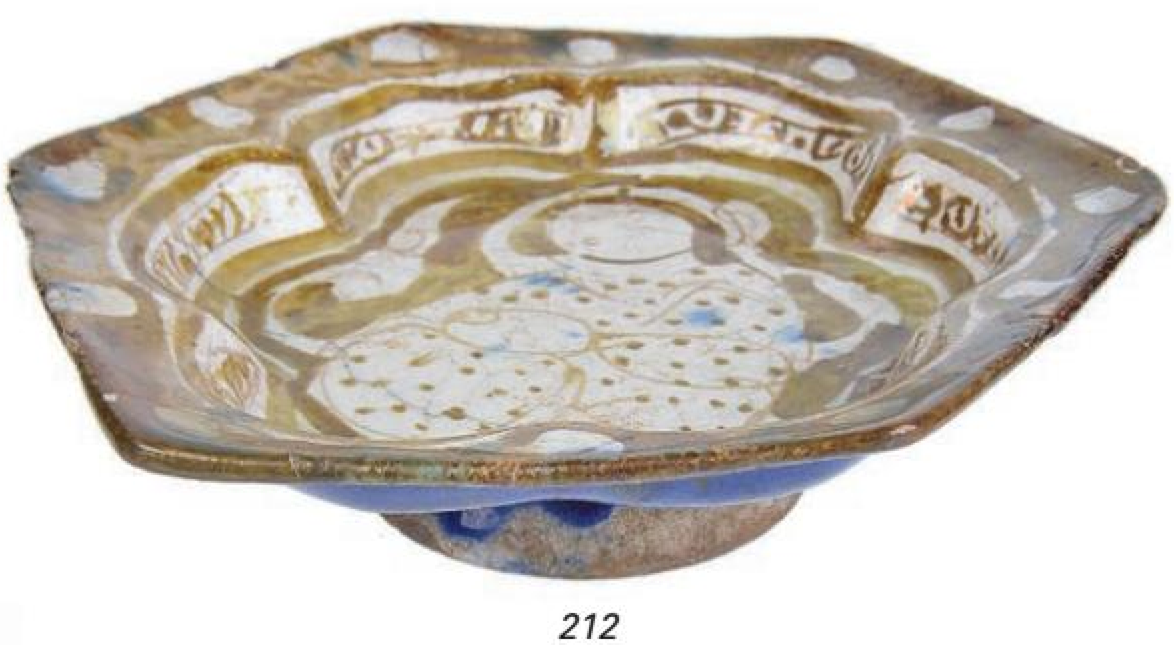
£800-1200

210

A KASHAN LUSTRE BOWL, PERSIA, 13TH CENTURY
fritware, with straight flared sides, on cylindrical rim foot, the exterior painted with a series of oval and circular medallions, the interior sides with two bands of calligraphy, the centre with six-pointed star motif
7cm high; 16.5cm diam.

Provenance: Private Collection, London. Acquired André Cohen, Paris, 1950.

£250-350



212

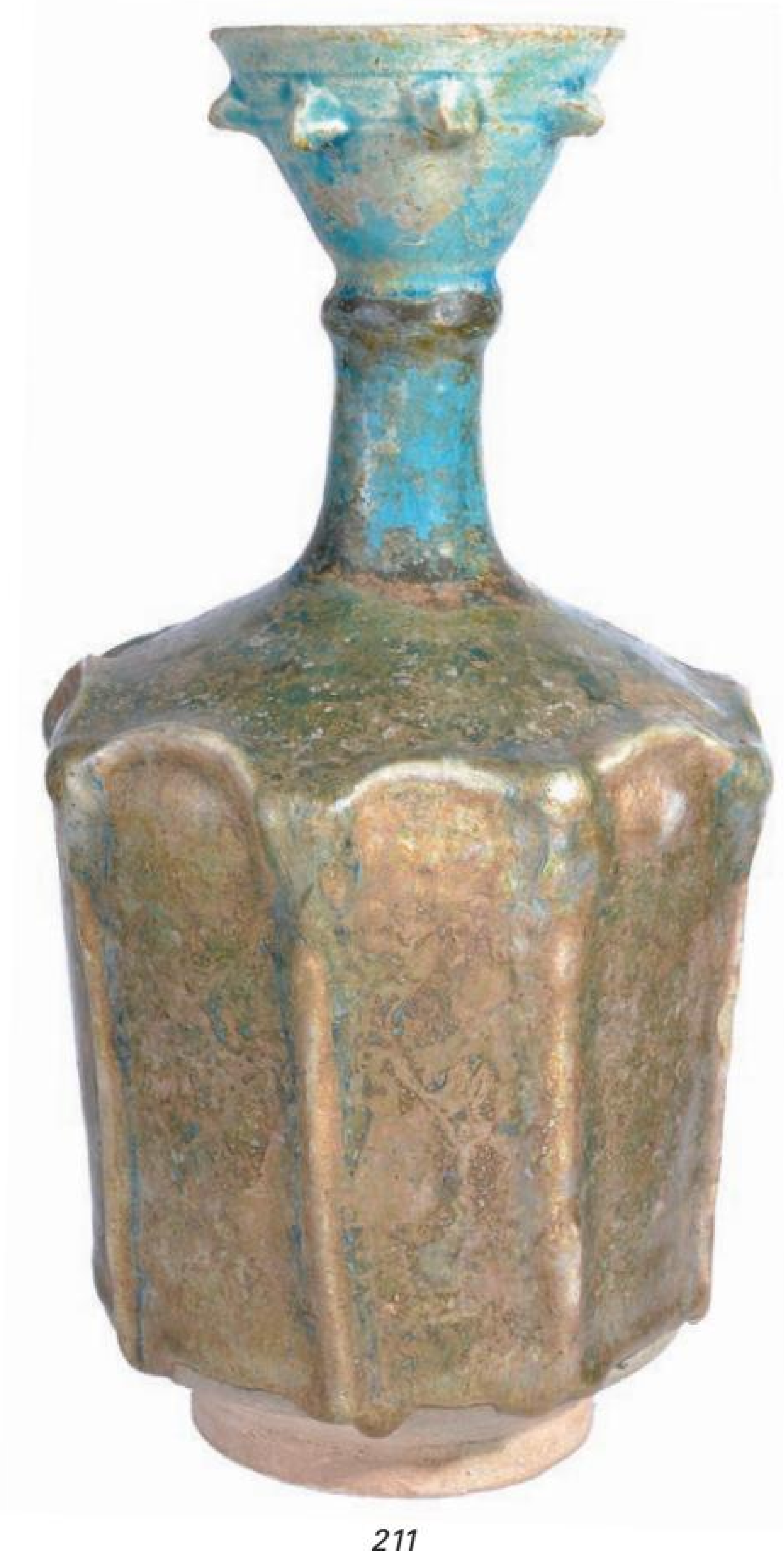
212 ‡

A KASHAN LUSTRE SWEETMEAT DISH, PERSIA, 12TH/13TH CENTURY

glazed fritware, of hexagonal form, the central panel surrounded by lobed *cavetto,* depicting a seated figure, painted in lustre on white ground flecked with cobalt, the underneath in monochrome cobalt with small rim foot
16cm diam.; 4cm high

Provenance: Private European Collection

£800-1000



211

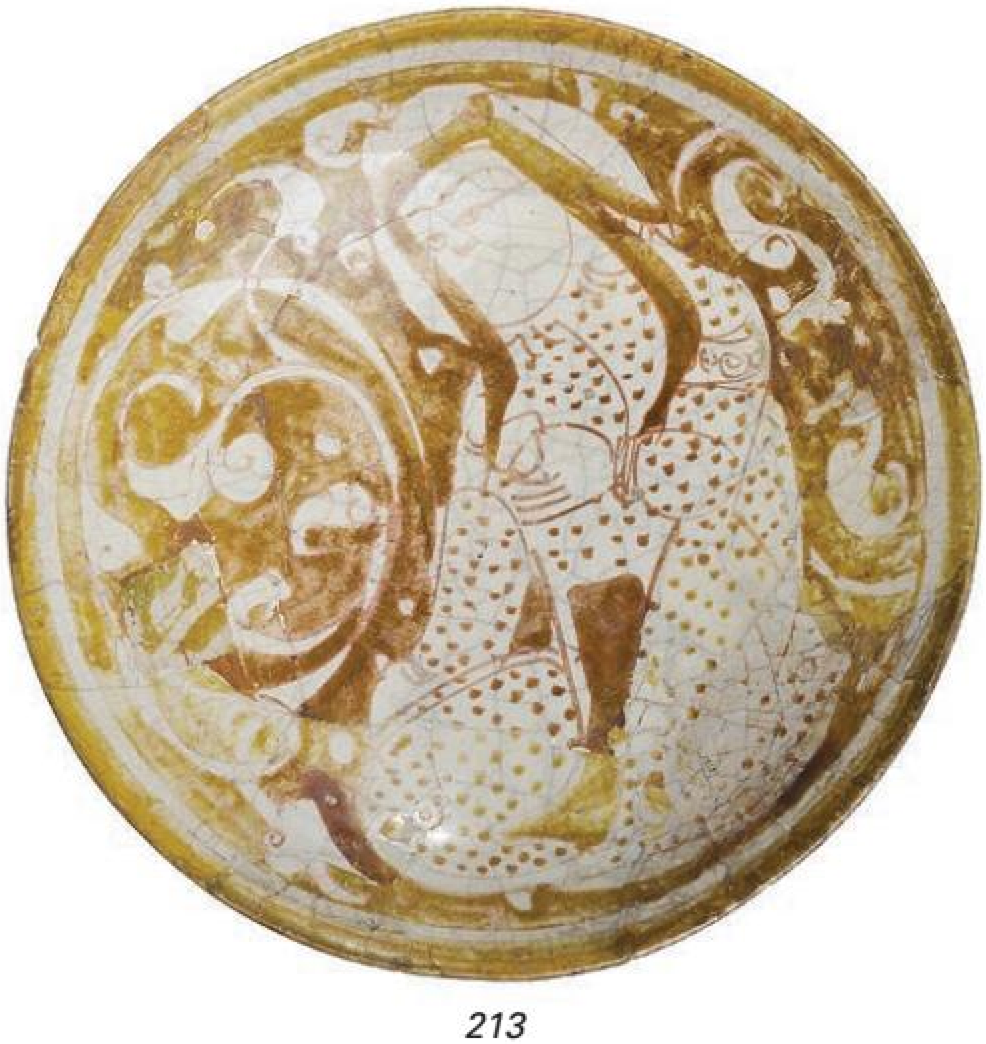
211

A KASHAN TURQUOISE GLAZED ROSEWATER SPRINKLER, PERSIA, 13TH/14TH CENTURY

glazed fritware, the fluted sides with arcading on the shoulder, the top with pierced sprinkler finial
23.2cm high

Provenance: Private Collection, London. Acquired André Cohen, Paris, 1950.

£2000-3000



213

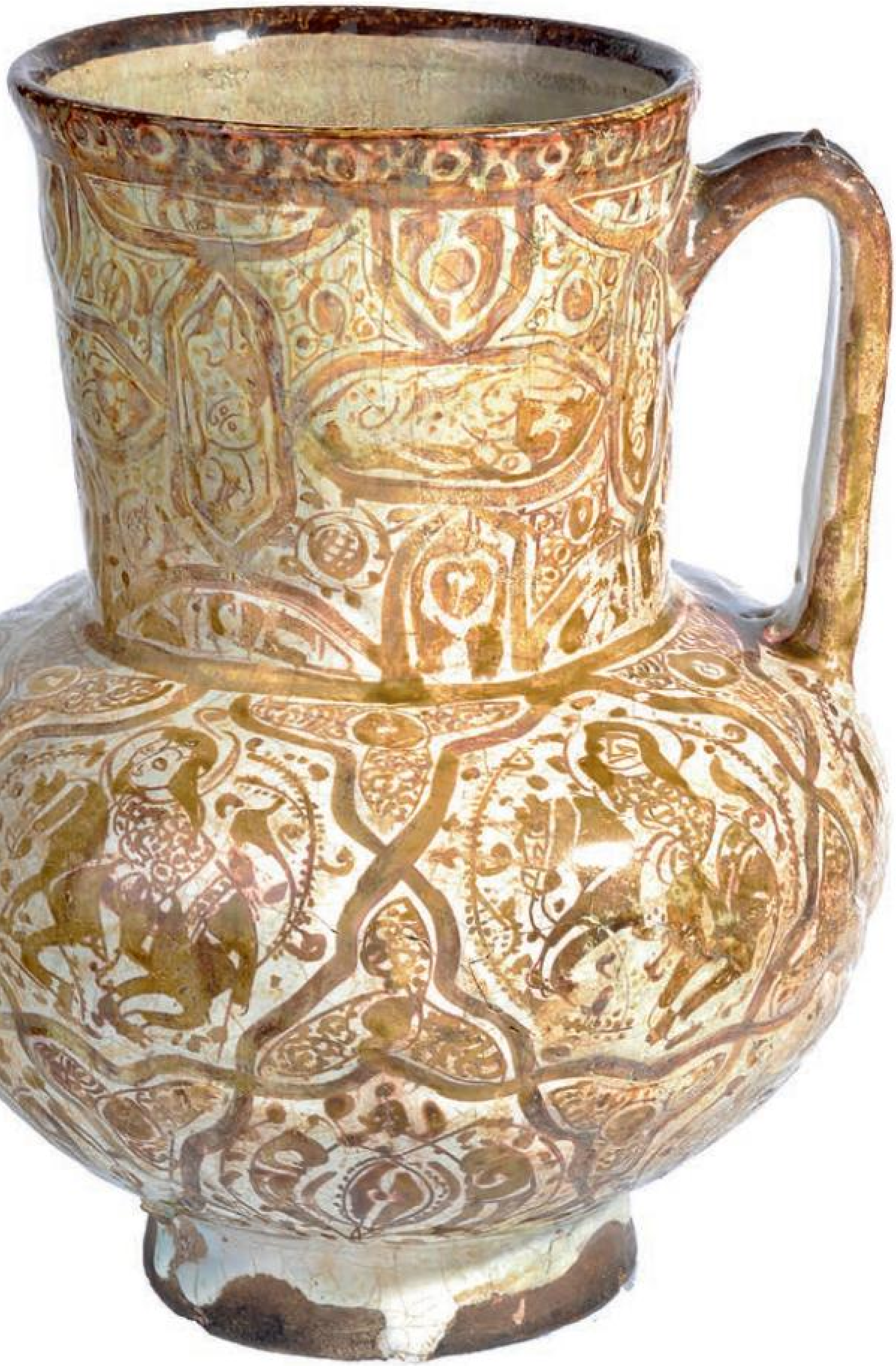
213

A KASHAN LUSTRE BOWL, PERSIA, CIRCA 13TH CENTURY

fritware, of shallow concave form on small rim foot, painted with a seated figure amongst scrolling arabesques,
4.5cm high; 19.5cm diam.

Provenance: Private Collection, London. Acquired André Cohen, Paris, 1950.

£800-1200



214

214

A KASHAN LUSTRE JUG, PERSIA, 13TH/14TH CENTURY

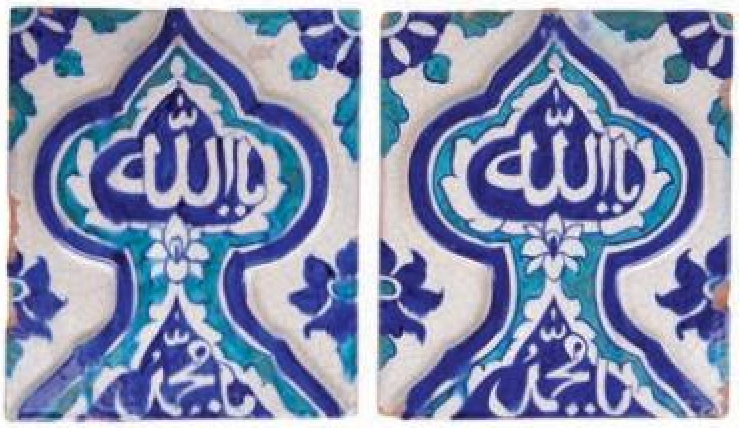
glazed fritware, the body of flattened spherical form, on rim foot, sides decorated with star shaped figural and arabesque panels in relief, the cylindrical neck similarly decorated, the interior with a line of *kufic* script

23cm high

Provenance: Private Collection, London. Acquired André Cohen, Paris, 1950.

A closely-related example was recently offered at Sotheby's London, 20 October 2016, lot 226

£3000-4000



215

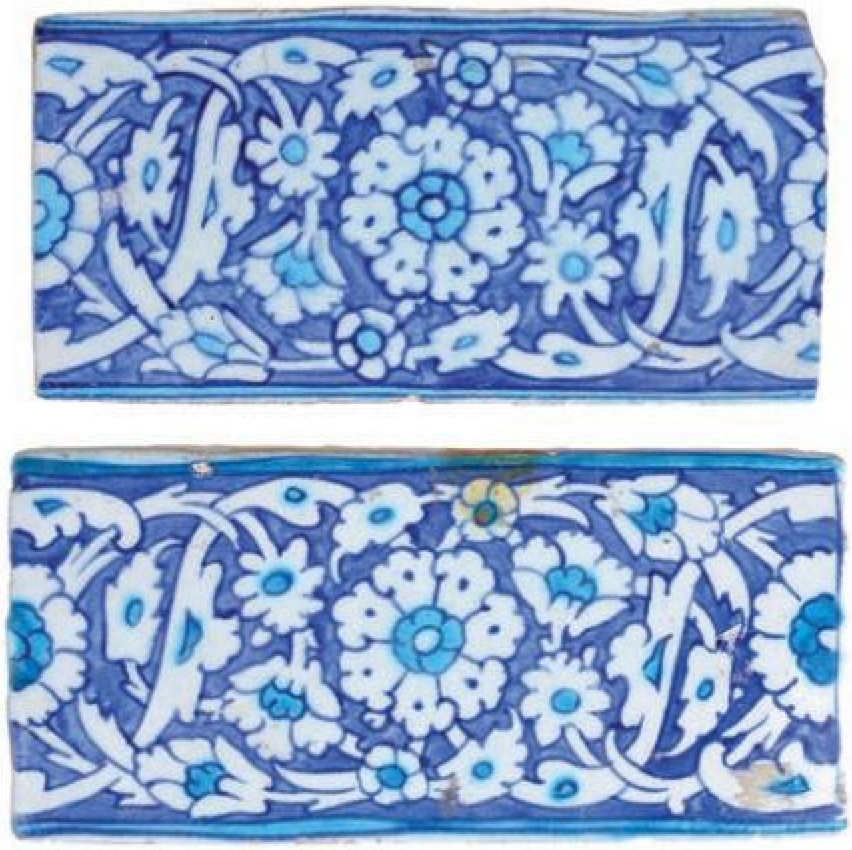
215 ‡

TWO MULTAN TILES, PUNJAB, INDIA (NOW PAKISTAN), 19TH CENTURY

glazed red earthenware, of rectangular form, painted in blue and turquoise on white ground, the central palmette inscribed with *Allah* and *Ya Muhammad,* recessed ground, floral decorations
29 x 25 x 2.5cm approx. each

Provenance: Private European Collection. Acquired Bonhams London, 11 October 2000, lot 756

£800-1200



216

216 ‡

TWO IZNIK BORDER TILES, OTTOMAN ANATOLIA, MID-17TH CENTURY

blue and white underglaze painted fritware, the design composed of scrolling interwoven floral arabesques
12 x 26.5 x 1cm; 12 x 24.5 x 1cm
(2)

Provenance: Private European Collection

During the 17th century Iznik tile production returned to its early blue and white palette which had first been seen more than 100 years before. By this time, Iznik was finding markets beyond the imperial Ottoman court, and tiles of this pattern can be seen amongst others in the 17th century refurbishment of the Aqsunqur Mosque, Cairo. See also Victoria and Albert Museum, inv. no. 70: 1 to 80-1898 for a panel which includes closely related borders.

£1000-1500

217 ‡

THREE SAFAVID CUERDA SECA POTTERY TILES, PERSIA, PROBABLY ISFAHAN, CIRCA 17TH CENTURY

each of square form, the polychrome design depicting scrolling arabesques and floral tendrils on cobalt blue ground, mounted together
23 x 70cm together

Provenance: Private European Collection; Theodore Sehmer (1885-1979), sold at Christie's London, 27 April 2004, lot 220.

£4000-6000 *Illustrated on opposite page*

218 ‡

TWO DOME-OF-THE-ROCK TILES, JERUSALEM, FIRST HALF 16TH CENTURY

glazed fritware, of hexagonal form, each painted in black with six-pointed palmette medallion under green tinted glaze, framed
16cm max. diam.

Provenance: Private European Collection. Acquired Sotheby's London, 15 October 2003, lot 47.

The ancient site of the Dome of the Rock became a mosque in Umayyad times, making it, along with the Great Mosque in Damascus, one of the earliest mosques in the Islamic world. Like the Damascus mosque, the original decoration was glass mosaic, much of which still survives in the interior. Soon after the Ottoman invasion in the sixteenth century, a major refurbishment was initiated by the Sultan, which involved bringing Persian craftsmen to clad the exterior of the building in glazed tiles, a widespread practice in Persia and Central Asia. Such is the harshness of the Jerusalem winters that the tiles had to be fixed with metal pegs as well as mortar and the sockets for these pegs are visible on these two tiles. For the location of related tiles on the exterior of the Dome of the Rock, see Said Nuseibeh and Oleg Grabar: *The Dome of the Rock,* London 1996, frontispiece and pp. 154-5.

£1500-2000 *Illustrated on opposite page*

219 ‡

TWO QAJAR CUERDA SECA TILES, PERSIA, PROBABLY TEHRAN, 1800-25

polychrome-glazed earthenware, each of square form, depicting a bird amidst foliage
19cm square each approx.

Provenance: Private European Collection. Acquired Bonhams London 29 April 1998, lots 269 & 270.

Very closely related tiles can be seen in the Victoria and Albert Museum, London, in a panel which formerly adorned the now-demolished South Gate of the Top Maidan in Tehran (inv. no. 3-1877)

£400-600 *Illustrated on opposite page*

220 ‡

A MUGHAL CUERDA SECA FRAGMENTARY BORDER TILE, PROBABLY LAHORE, PUNJAB, 17TH CENTURY

glazed earthenware, the black outlined decoration comprising scrolling floral tendrils bordered with plain bands of yellow and blue
12.5 x 19 x 2.5cm approx.

Provenance: Private European Collection. Acquired Bonhams London, 29 April 1998, lot 267

£400-600 *Illustrated on opposite page*

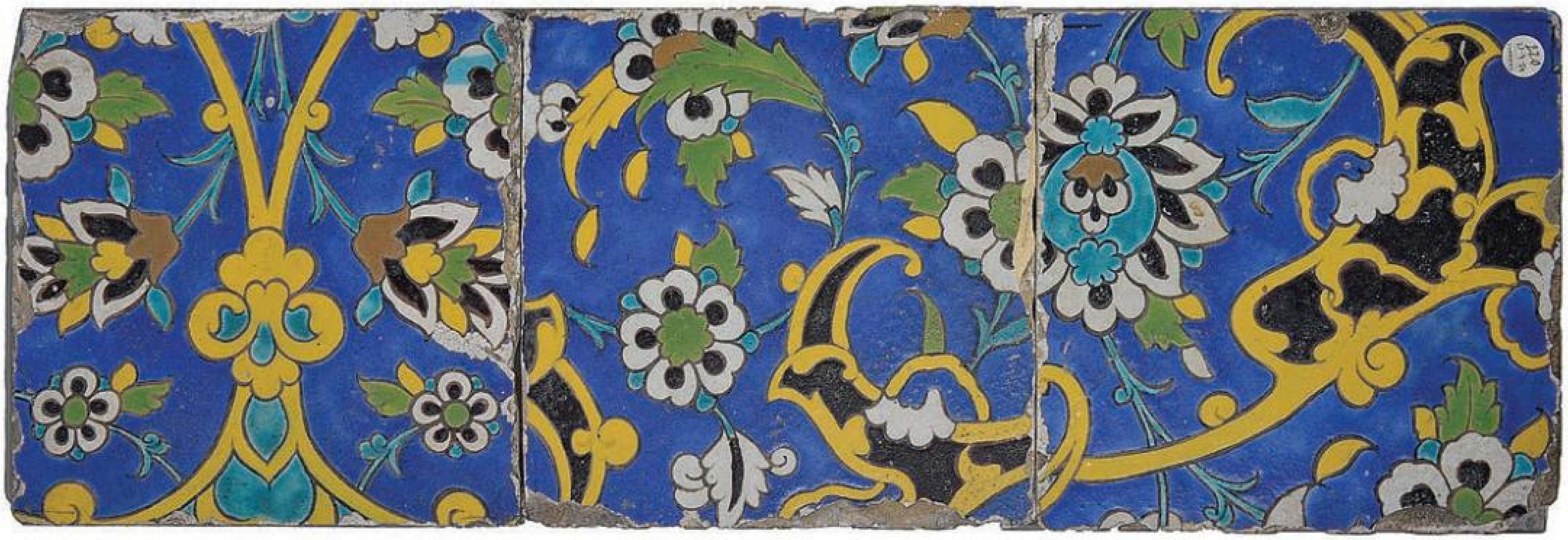
221 ‡

A SAFAVID CUERDA SECA TILE, PERSIA, CIRCA 17TH CENTURY

polychrome glazed buff earthenware, depicting ducks flying amongst stylised Chinese clouds, iris plants above,
22.5 x 23cm

Provenance: Private European Collection

£1000-1500 *Illustrated on opposite page*



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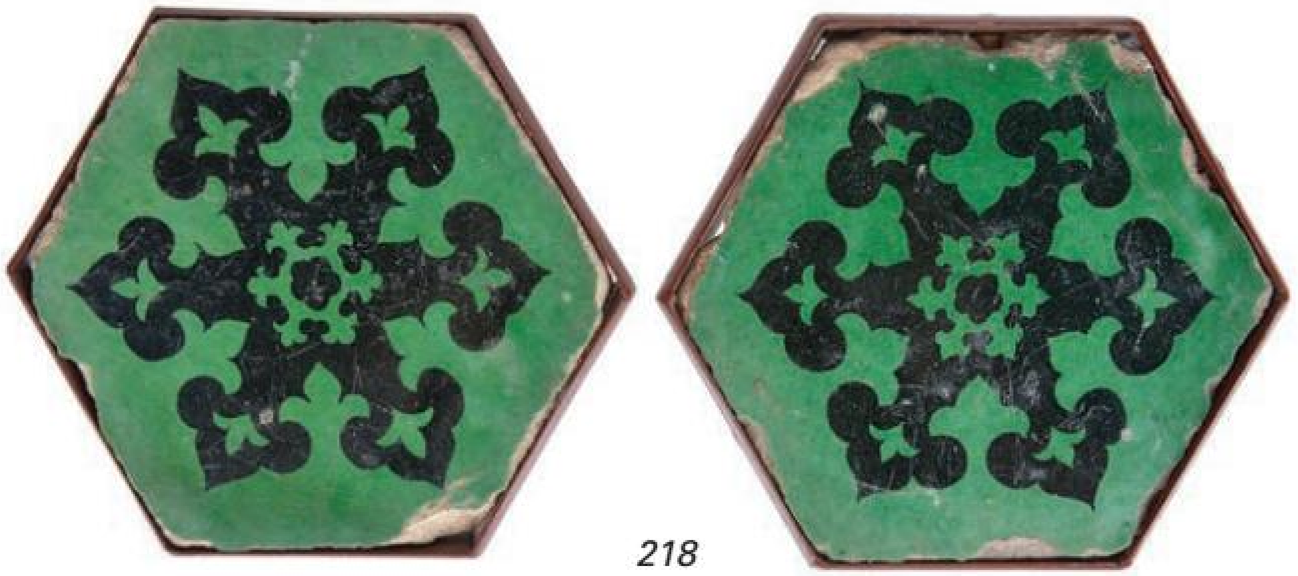

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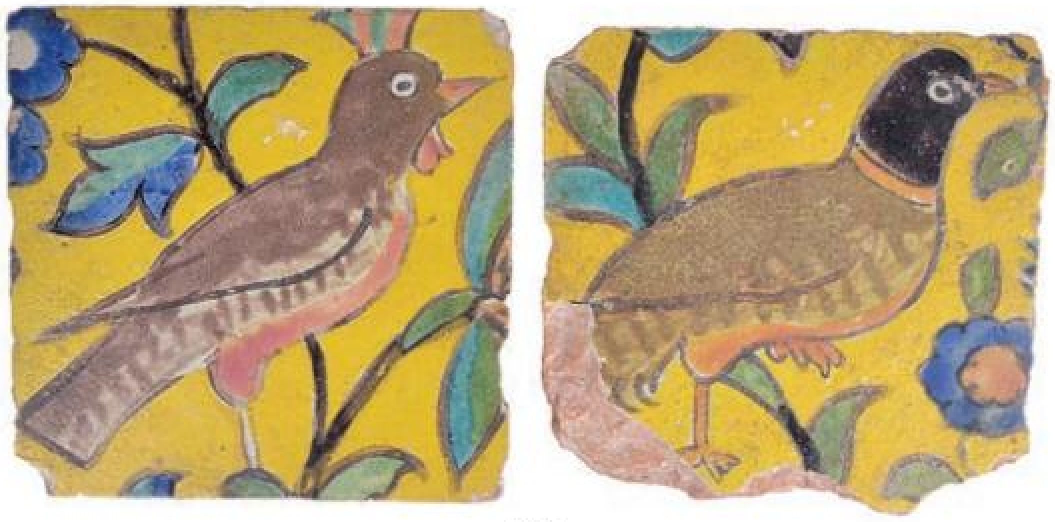

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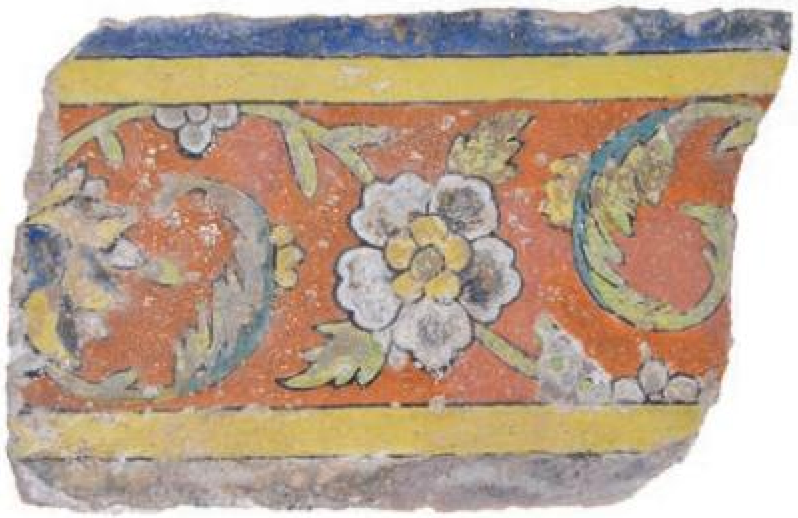

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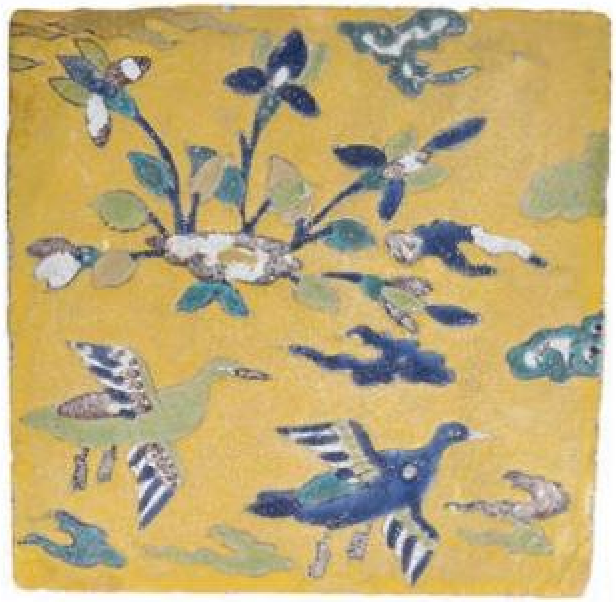

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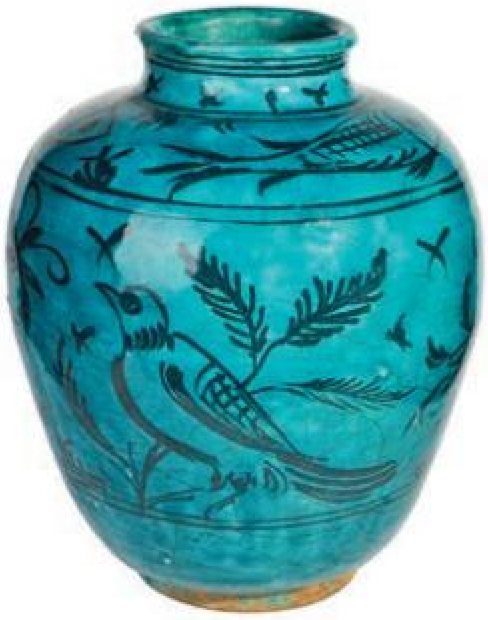


222

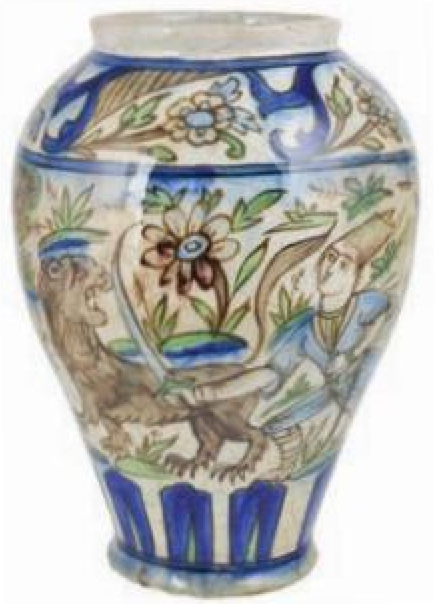
222

A TURQUOISE POTTERY VASE, PERSIA, PROBABLY CIRCA 1900

underglaze painted fritware, depicting birds amongst flowering plants, the shoulder with a band of fish designs

27cm high

£250-350



223

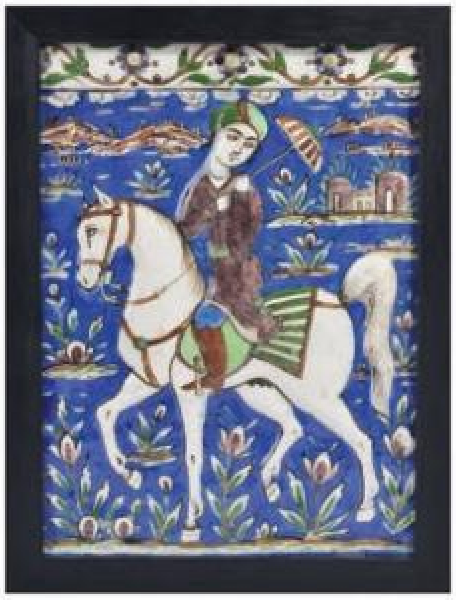
223

A LATE QAJAR POTTERY VASE, PERSIA, CIRCA 1900

underglaze painted fritware, the sides depicting hunting scenes amidst dense foliage, the shoulder with scrolling floral band,

29cm

£150-200



224

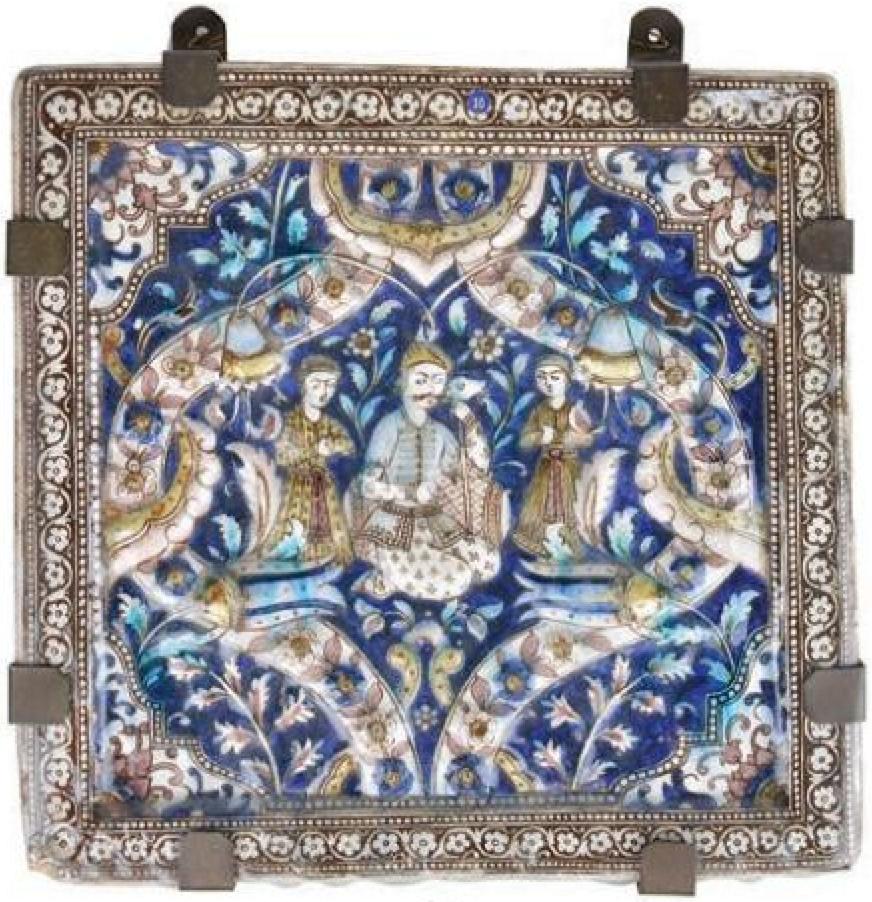
224

A QAJAR RELIEF TILE DEPICTING A YOUNG PRINCE ON HORSEBACK, PROBABLY TEHRAN, PERSIA, LATE 19TH CENTURY

underglaze painted fritware, the subject depicted in verdant landscape, a palace and hills in the background, scrolling floral border above, framed

26 x 19cm

£300-400



225

225 ‡

A QAJAR TILE, PROBABLY TEHERAN, PERSIA, CIRCA 1880

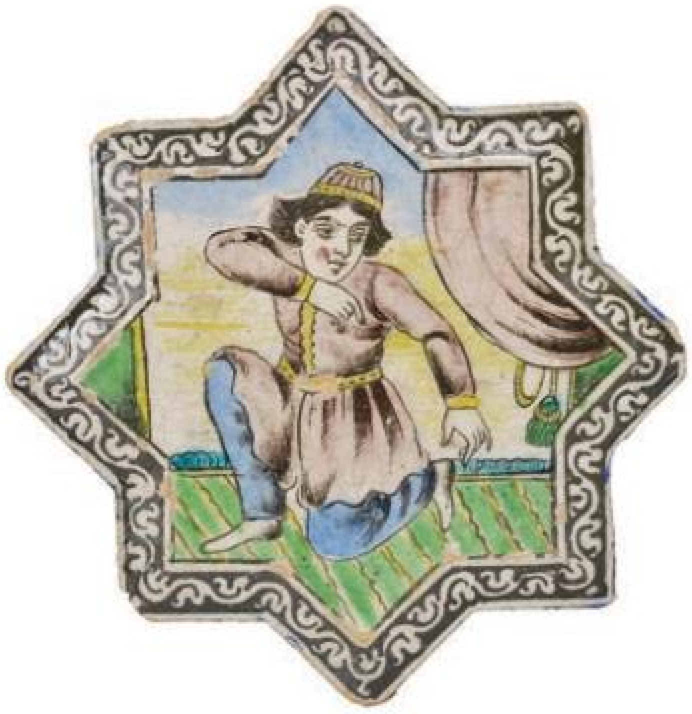
glazed fritware, of square form, the painted relief design depicting a prince with attendants within an ogival floral medallion, surrounded by a raised frame of scrolling floral forms, the reverse with incisions for adhesion, later brass hanging frame,

28cm square

Provenance: Private European Collection. At Christie's South Kensington, circa 1980s

This tile is similar to the work of the famous craftsman, Ali Muhammad Isfahani, who worked near Teheran towards the end of the 19th century. Several examples of his work can be seen in the Victoria and Albert Museum, eg.inv. no. 568-1888. The tulip motifs and floral bands betray influence from Ottoman designs.

£800-1200



226

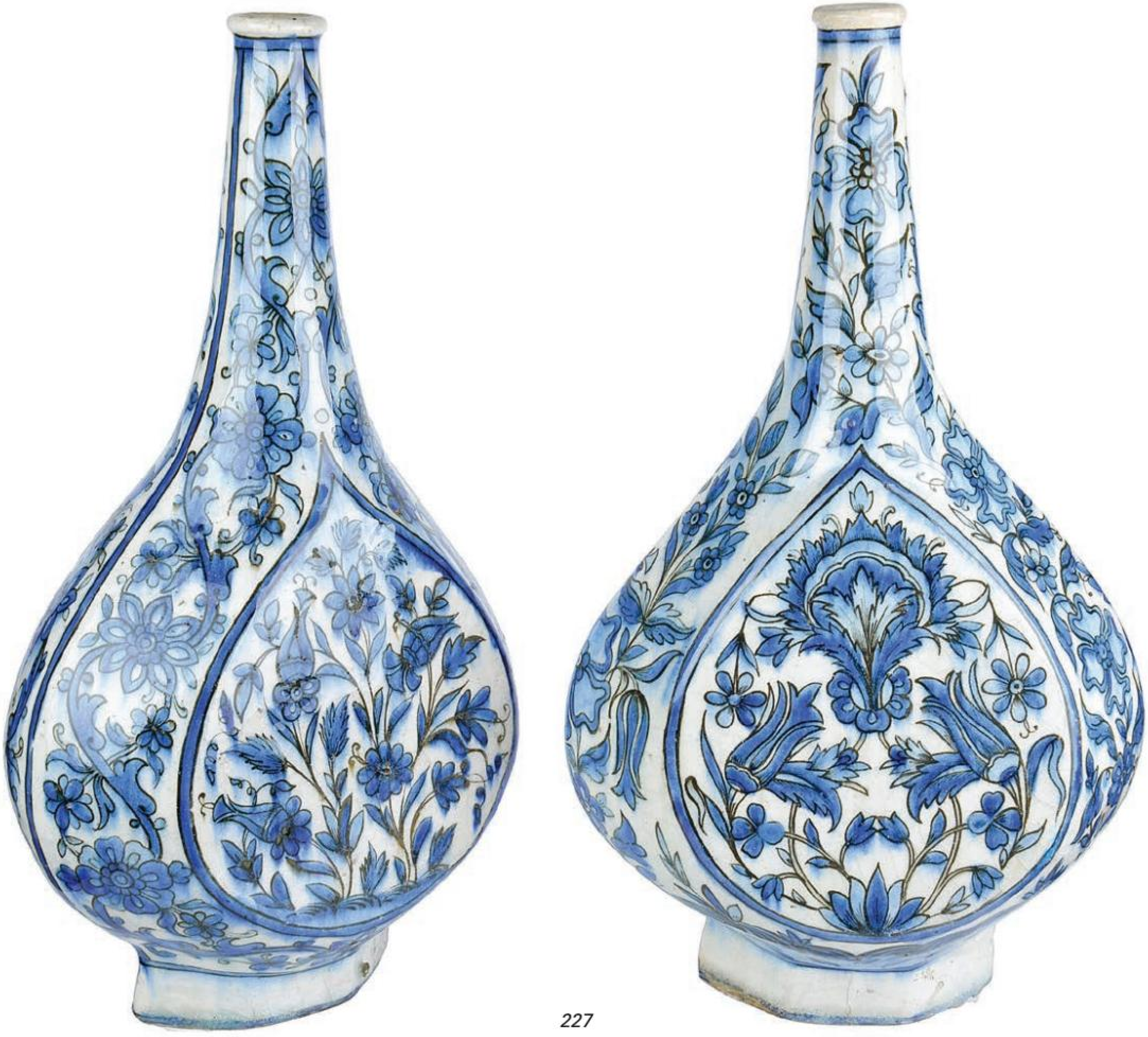
226

A QAJAR STAR TILE, PROBABLY TEHRAN, LATE 19TH CENTURY

underglaze-painted fritware, with eight points and bevelled border edges with scrolling leafy tendril design, the main panel with a picture of a young prince running from a palace

27 x 27cm approx.

£250-350



227

227 ‡

A NEAR PAIR OF QAJAR BLUE AND WHITE BOTTLES, PERSIA, 19TH CENTURY

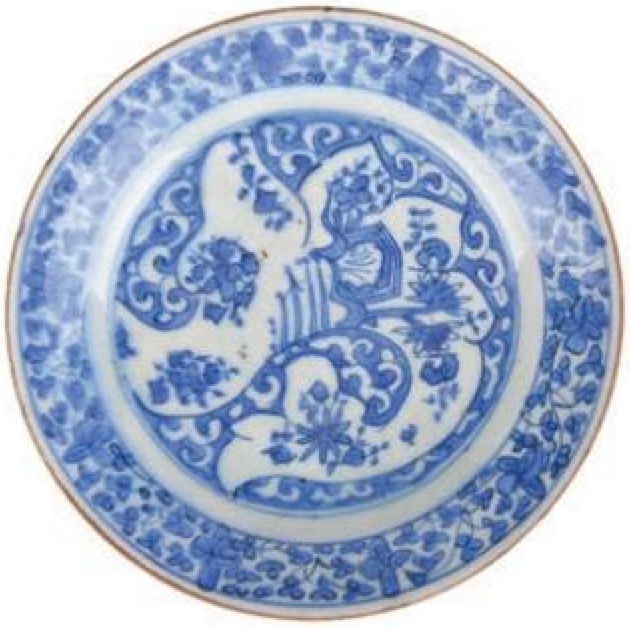
glazed fritware, in the form of large rosewater sprinklers, with faceted sides, lozenge shaped feet and tapered neck, profusely decorated with Ottoman inspired floral motifs in cobalt blue outlined in black

45, 44cm

(2)

Provenance: Private European Collection.

£2500-3500



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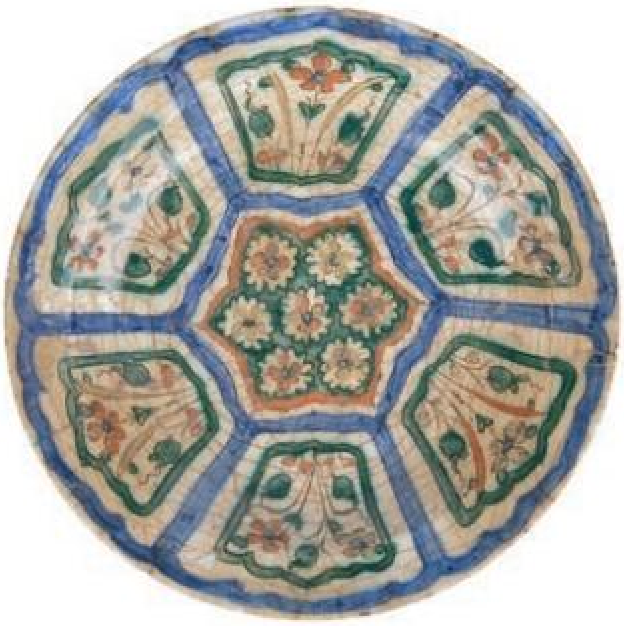

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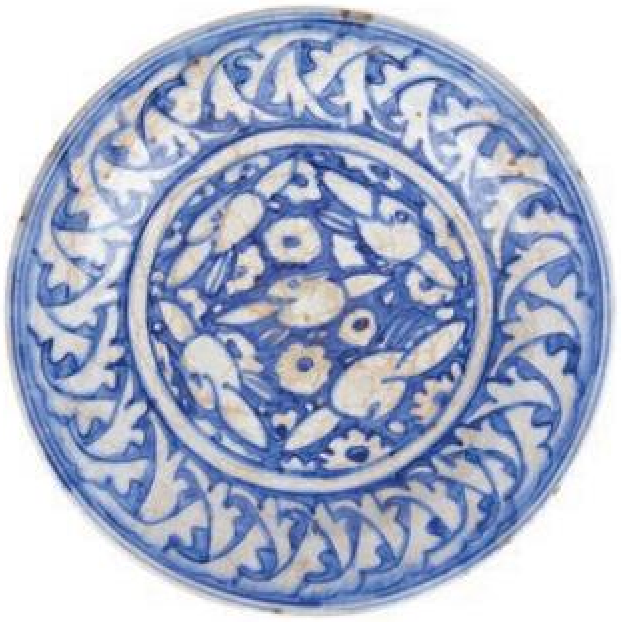


230

228 ‡

A SAFAVID BLUE AND WHITE DISH, PERSIA, CIRCA 1700

glazed fritware, in Chinese style, the centre with complex floral palmette motif, surrounded by a rim border of dense foliage, the underside with rim foot, *faux* Chinese character and Buddhist emblems
26cm diam.; 5cm high

Provenance: Private European Collection

£700-900

229 ‡

A SAFAVID 'KUBACHI' POTTERY DISH, PERSIA, 17TH CENTURY

underglaze painted fritware, on rim foot, the cavetto and rim painted with six radiating lobed floral panels, a stellate floral medallion at the centre, painted in ochre, green and blue on white ground
5.5cm high; 33.5cm diam.

Provenance: Private European Collection

For a closely related dish of the 'Kubachi' type in the Victoria and Albert Museum, London, see inv. no. 818 1904

£1000-1500

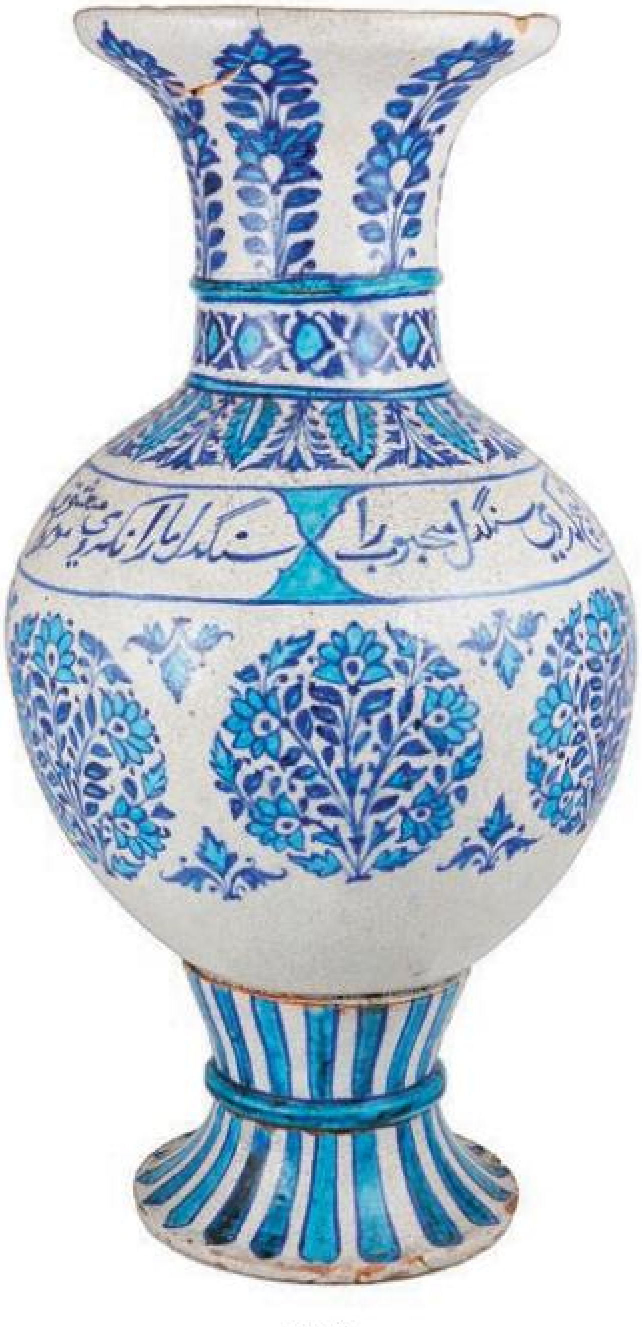
230 ‡

A 'KUBACHI' BLUE AND WHITE DISH, PERSIA, 17TH CENTURY

glazed fritware, the centre decorated with stylised bird and floral forms, surrounded by a border of interwoven split palmettes, the underside with radiating panel design and small rim foot
27cm diam.; 5cm high

Provenance: Private European Collection

£700-900



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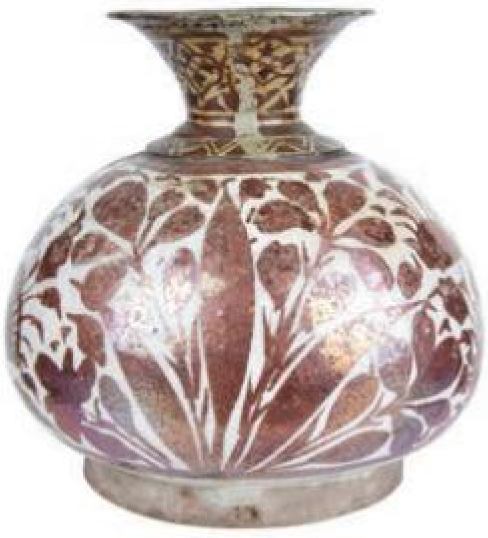
231

A MONUMENTAL POTTERY VASE, MULTAN, PUNJAB, INDIA (NOW PAKISTAN), CIRCA 1880-90

glazed earthenware, the bulbous body on separately-thrown waisted foot, the neck supporting an overhanging rim, the sides decorated with floral designs and calligraphic cartouches painted in cobalt and turquoise on tin-glazed white ground
72cm high

Production of glazed ceramics in the Punjab was first seen in the 14th century, with tile decorations on tombs and mosques, the best known example being the Tomb of Rukn-i Alam (1324 A.D.), and tiles continued to be made over the subsequent centuries. During the British period, potters were encouraged to produce other types of object, such as vases and dishes to sell to Europeans, making up for a decline in architectural work.

£300-500



232

232 ‡

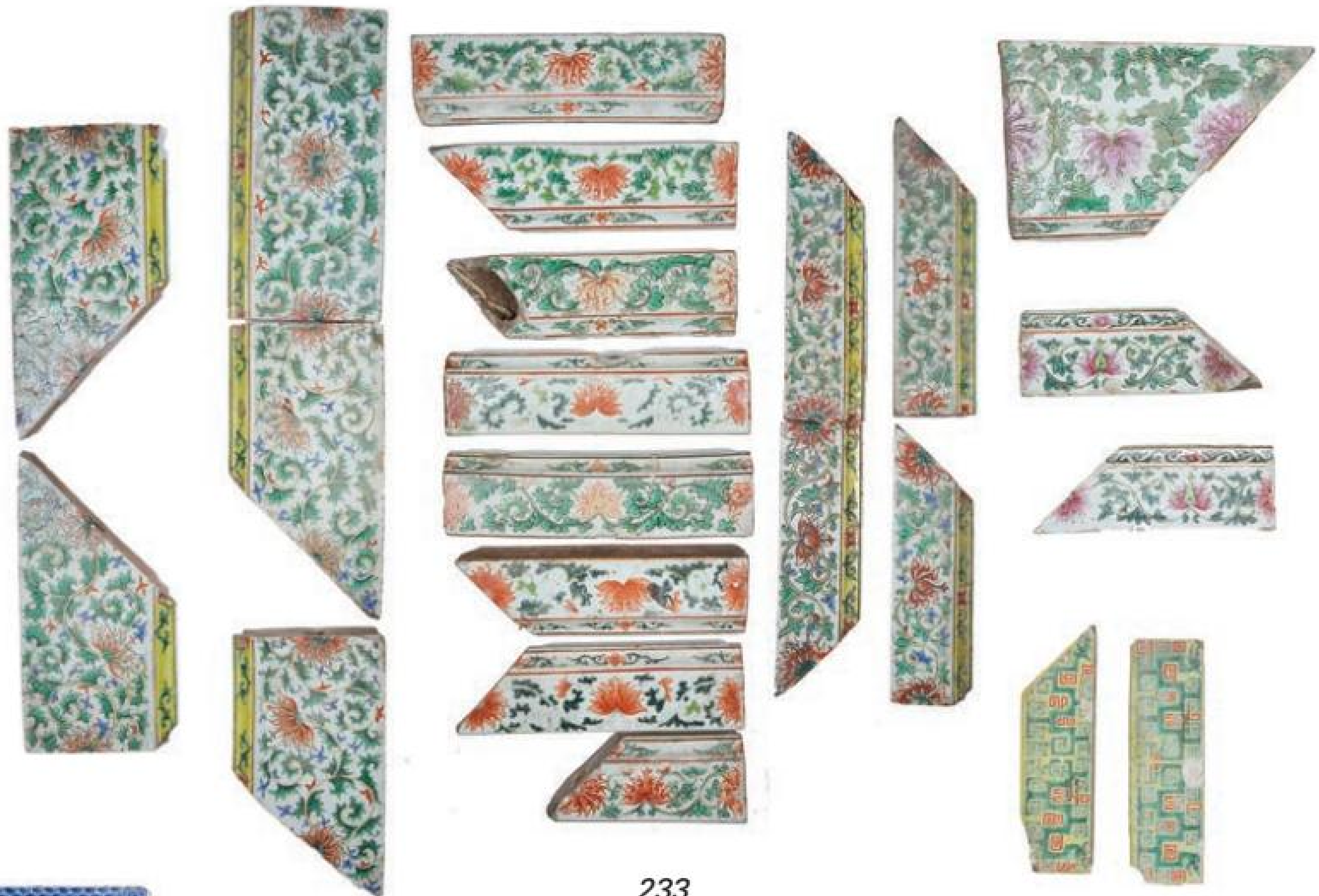
A SAFAVID LUSTRE BOTTLE, PERSIA, 17TH CENTURY

glazed fritware, the bulbous body densely painted in copper-coloured lustre on white ground, depicting lotuses, eelgrass and irises, on rim foot, later flared metal neck
12.2cm high

Provenance: Private European Collection

There are a number of closely related vessels in the Victoria and Albert Museum, London (eg. inv.no. 2516-1876)

£500-700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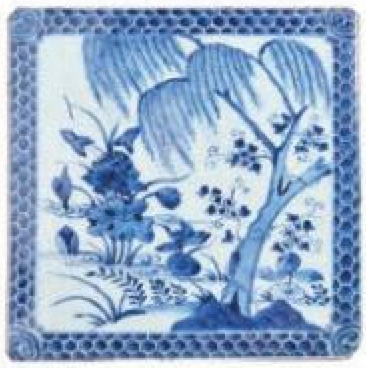

234

233

A GROUP OF TWENTY-TWO CHINESE PORCELAIN ARCHITECTURAL BORDER MOULDINGS, QING DYNASTY, 19TH CENTURY

of various sizes, painted with scrolling lotus designs, two with fret designs
23cm to 36cm long

Provenance: Henry Brownrigg, London (1943-2016)

£400-600

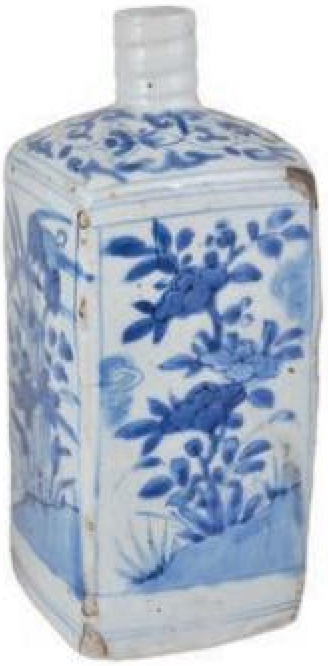
234

A CHINESE BLUE AND WHITE PORCELAIN TILE, 18TH / 19TH CENTURY

painted in vibrant blue with a lotus pond and a willow tree beside rockwork, the border hexagonally patterned between ruyi head corners
23cm square

For a set of eleven rectangular tiles of the same pattern, see Christie's, London, 9 November 2011, lot 851.

£100-150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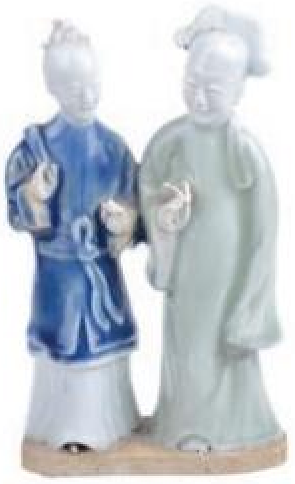
235

A CHINESE BLUE AND WHITE PORCELAIN FLASK, 17TH CENTURY

square outline, painted with panels of foliage
25cm high, chips

£300-500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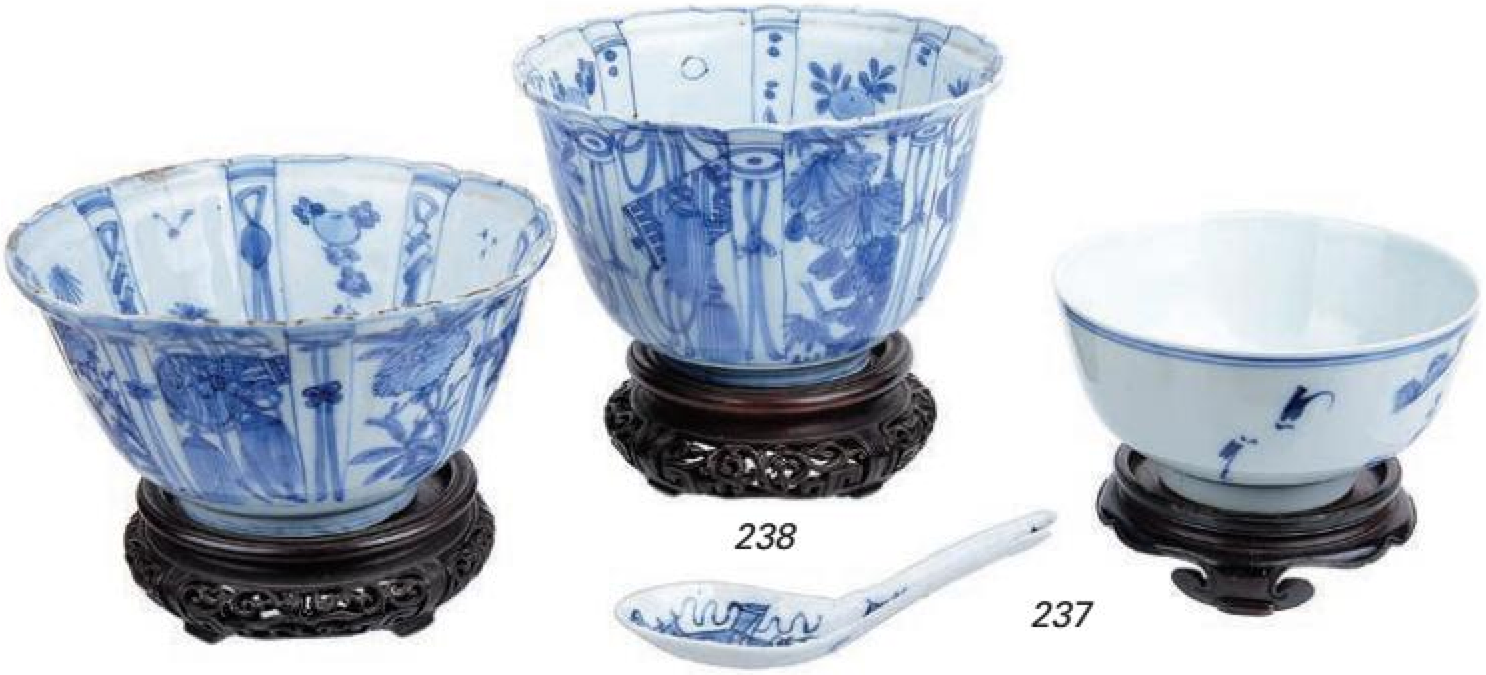
236

A CHINESE BISCUIT PORCELAIN GROUP, QIANLONG (1736-1795)

modelled as a smiling man and woman standing side by side, he in celadon glazed long robes, she in a blue glazed coat
17cm high

£100-150



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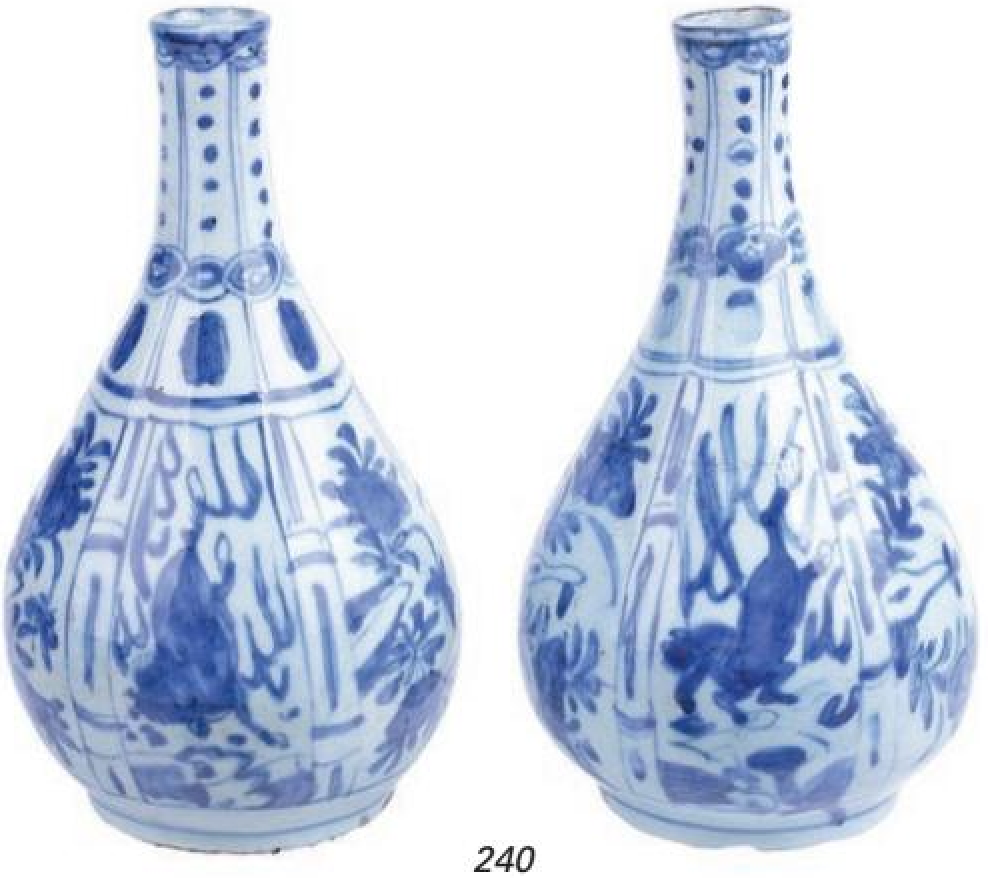

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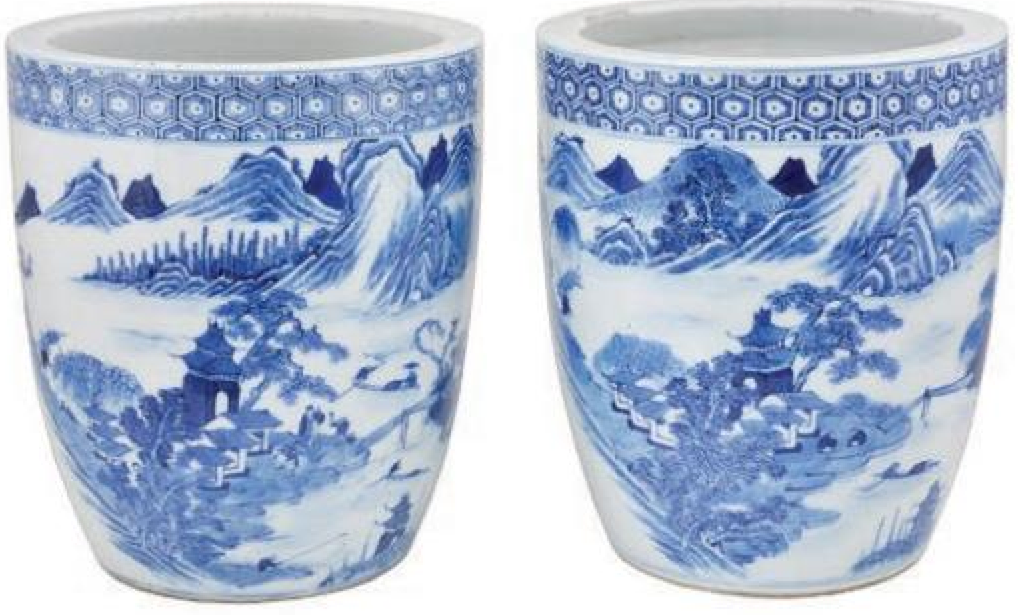


241

237
A SMALL CHINESE BLUE AND WHITE BOWL, 19TH CENTURY
painted with three officials in a landscape, *11cm diameter excluding wood stand*; together with **a Chinese blue and white spoon**, *12cm long*
(3)

£120-180

238
A KRAAK PORCELAIN BOWL, WANLI (1573-1620)
the ribbed body typically painted below the bracketed rim with panels of flowers and bamboo alternating with Buddhist emblems, the interior painted with a bird on a rock below panelled sides with fruits, flowers and insects, exhibition and dealer paper labels to underside
9.5cm high excluding wood stand, crack

Provenance: Bluett & Sons, London

£100-200

239
A KRAAK PORCELAIN BOWL, WANLI, (1573-1620)
the ribbed body typically painted below the bracketed rim with panels of flowers alternating with Buddhist emblems, the interior painted with a bird on a rock below panelled sides with fruits, flowers and insects
7.5cm high excluding wood stand, crack

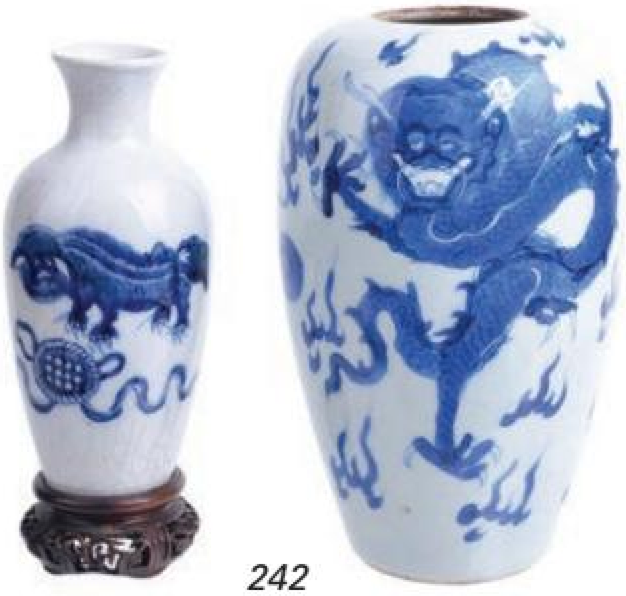
£100-200

240
A NEAR PAIR OF KRAAK PORCELAIN VASES, WANLI (1573-1620)
pear form, painted with panels of horses alternating with flowers beneath a waisted neck with central ruyi-head collar
27cm high
(2)

£400-600

241
A PAIR OF CHINESE PORCELAIN BLUE AND WHITE JARDINIERES, 18TH / 19TH CENTURY
of tapered cylindrical form, each painted with an extensive river landscape with figures engaged in various pursuits beneath a cell pattern border
23cm high, rivetted repair to one, crack to other

£400-600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242

A CHINESE BLUE AND WHITE VASE, KANGXI (1662-1722)
of shouldered ovoid form, painted with two dragons chasing flaming pearls amid cloud scrolls, *17cm high, neck reduced*; together with **a small Chinese blue and white vase, 18th century**, ovoid, painted with a Buddhist lion and brocaded ball, *13cm high excluding wood stand*
(3)

£150-250

243

A KRAAK PORCELAIN PLATE, WANLI (1573-1620)
painted with two deer in a landscape within a panelled border enclosing flowers, bracketed rim, *26cm diameter*; together with **a smaller Kraak porcelain plate, Wanli**, typical panelled painting, *21cm diameter*
(2)

£200-300

244

A KRAAK PORCELAIN DISH, WANLI (1573-1620)
painted in the centre with an insect, flowers and a grasshopper on a rock within a pannelled border enclosing Buddhist emblems and flowers, *31.5cm diameter, haircracks to rim*; together with **a Chinese porcelain dish, late 18th century/early 19th century**, painted in underglaze-blue and red with a Buddhist lion and ball, *26.5cm diameter, haircrack*
(2)

£200-300

245

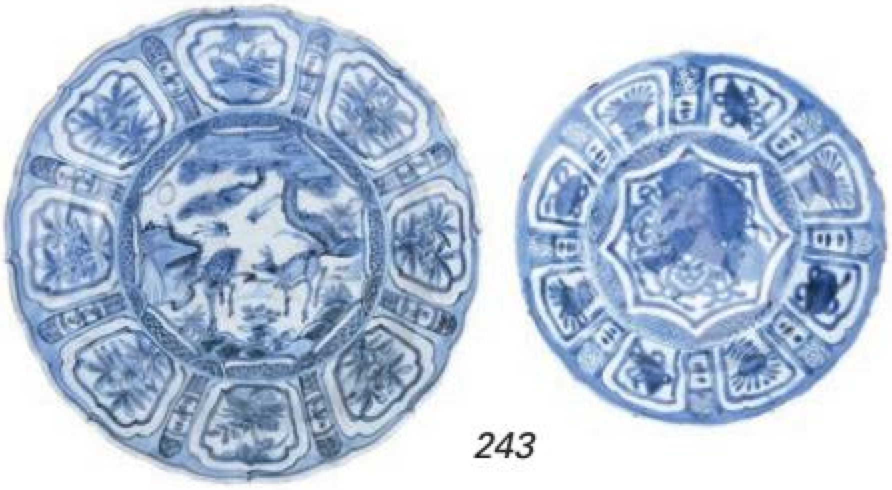
A CHINESE CELADON DEEP DISH, MING DYNASTY, PROBABLY 16TH CENTURY
carved in the centre with flower sprays beneath an everted rim
37cm diameter

£250-350

246

A CHINESE PORCELAIN WATER POT, 20TH CENTURY
puce ground, two shaped quatrefoil panels with a bird amid flowering branches and a vase and boxes with foliage, apocryphal Hongxian mark, *9.5cm high*; together with **a porcelain blue and white bowl for the South East Asian market, probably 17th century**, circular, with Khmer script-like decoration, *15cm diameter*; and **a Chinese blue and white porcelain vase, 19th century,** baluster, painted with figures and foliage, with applied drop ring mask handles, apocryphal Kangxi mark, *20cm high*
(3)

£120-180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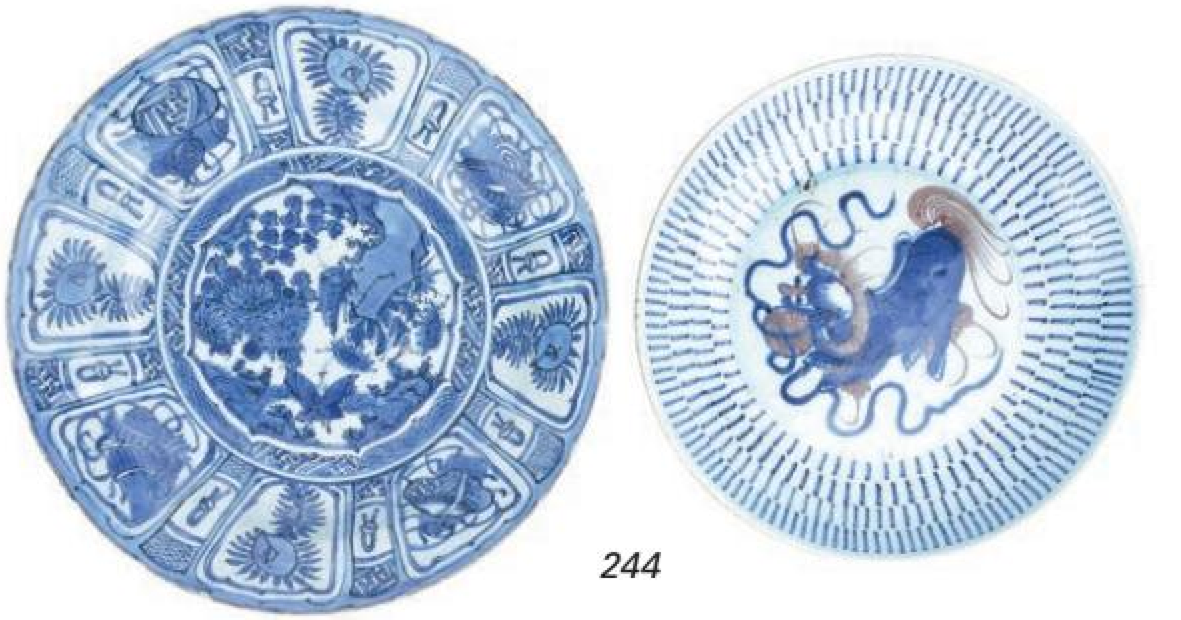
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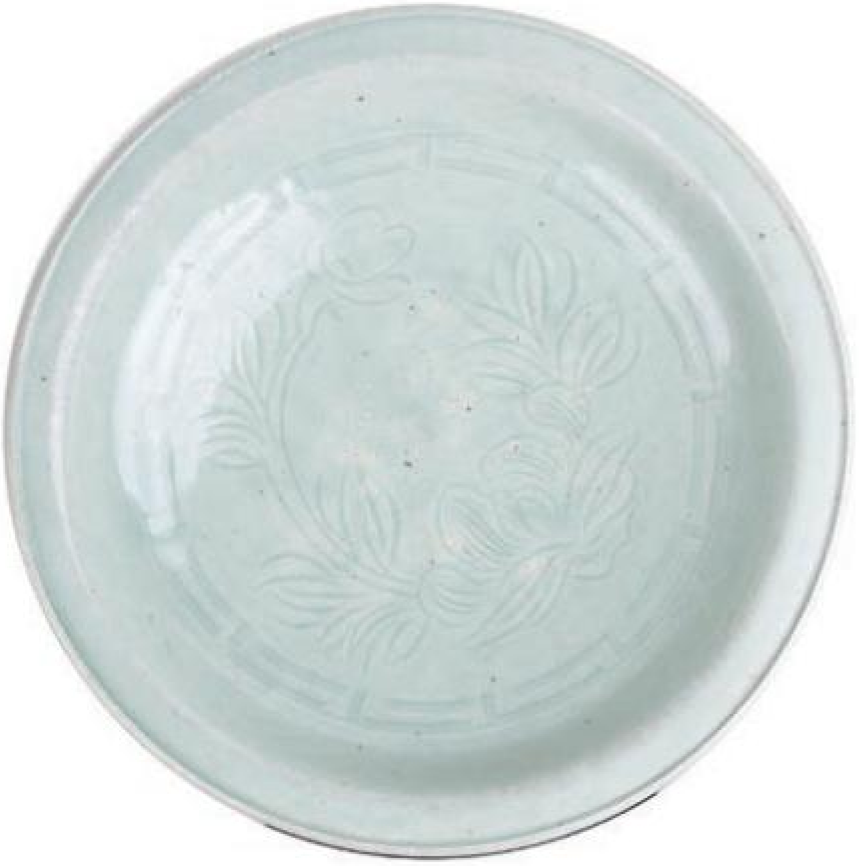
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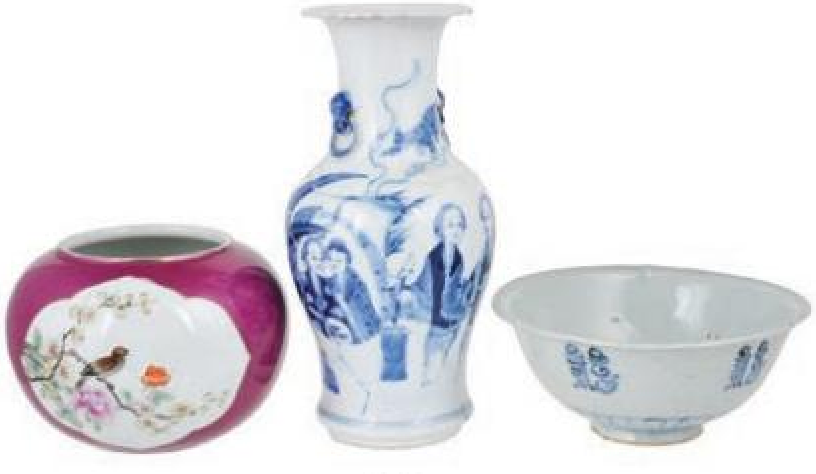
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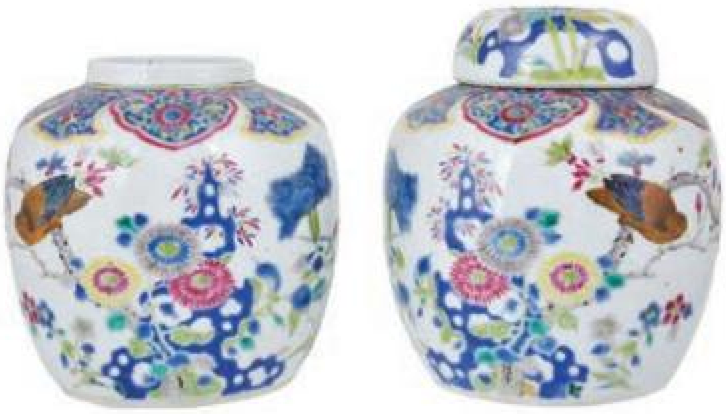

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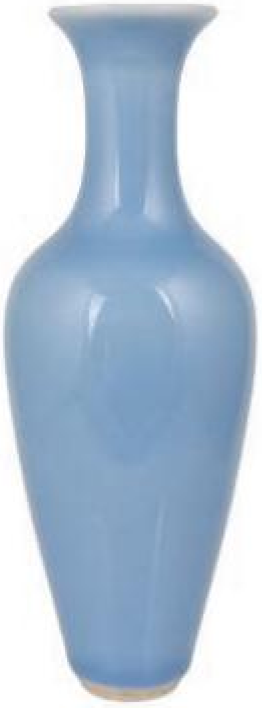
247

A PAIR OF CHINESE PORCELAIN GINGER JARS AND ONE COVER, LATE 19TH CENTURY

painted in polychrome enamels with flowering branches, birds and insects, apocryphal six character Kangxi mark
height excluding cover 13cm

£200-300



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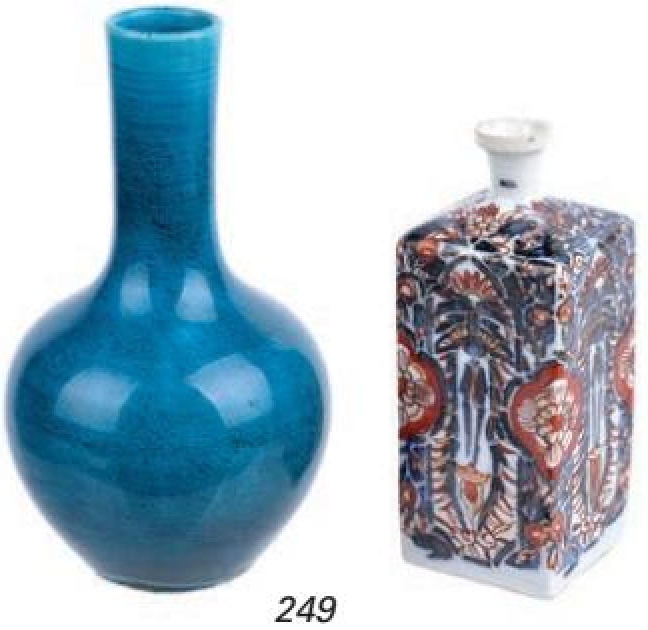
248

A CHINESE LILAC GLAZE LIUYEPING VASE, 19TH / 20TH CENTURY

willow leaf (or amphora) form, underside with apocryphal six character Kangxi mark
15.5cm high

£300-400



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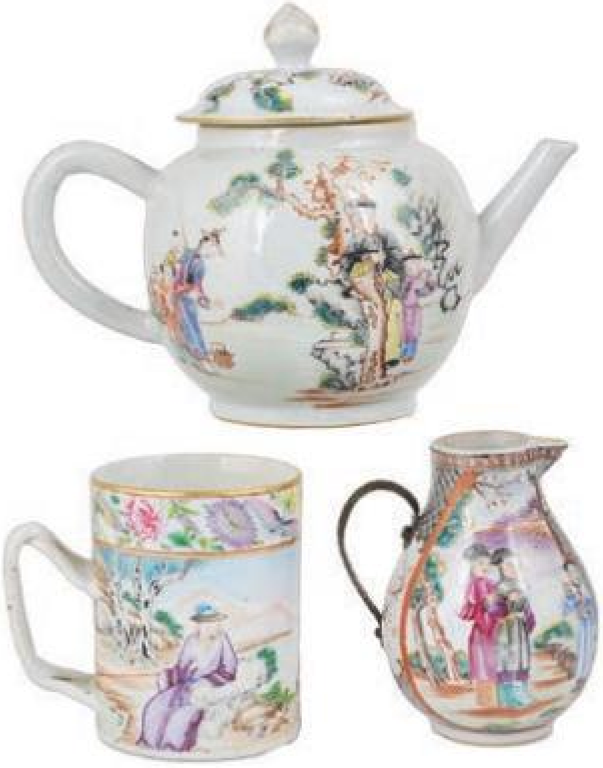
A SMALL JAPANESE IMARI PORCELAIN FLASK, EDO PERIOD, 18TH CENTURY

of square section, painted in underglaze-blue, iron-red and gilding with flowers and foliage, *12cm high*; together with **a small Chinese turquoise ground bottle vase**, *15cm high*
(2)

£120-180



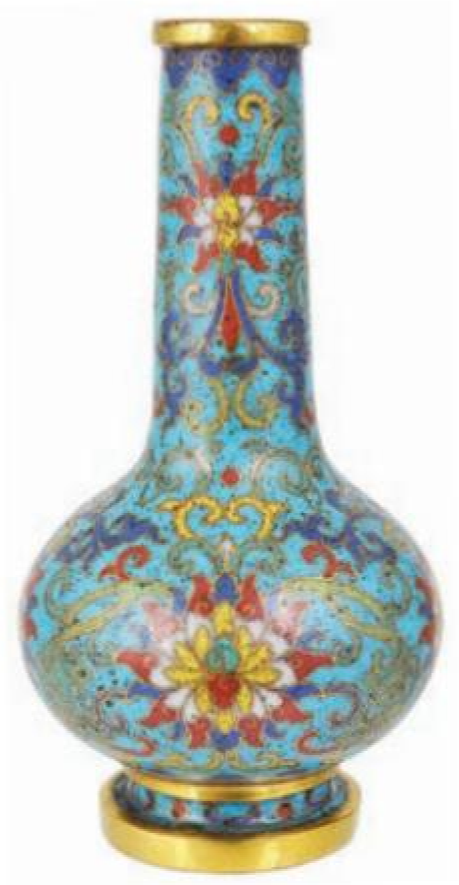
250

250

THREE CHINESE EXPORT PORCELAIN PIECES, QIANLONG (1730-1795)

comprising a famille rose globular teapot and cover painted with figures at leisure in a garden, *16cm high*, a famille-rose cylindrical mug, painted with figures in a landscape beneath a border of flowers and insects, *10cm high*, and a Mandarin palette pear-shaped milk jug with replacement handle, *11.5cm high*

£300-400



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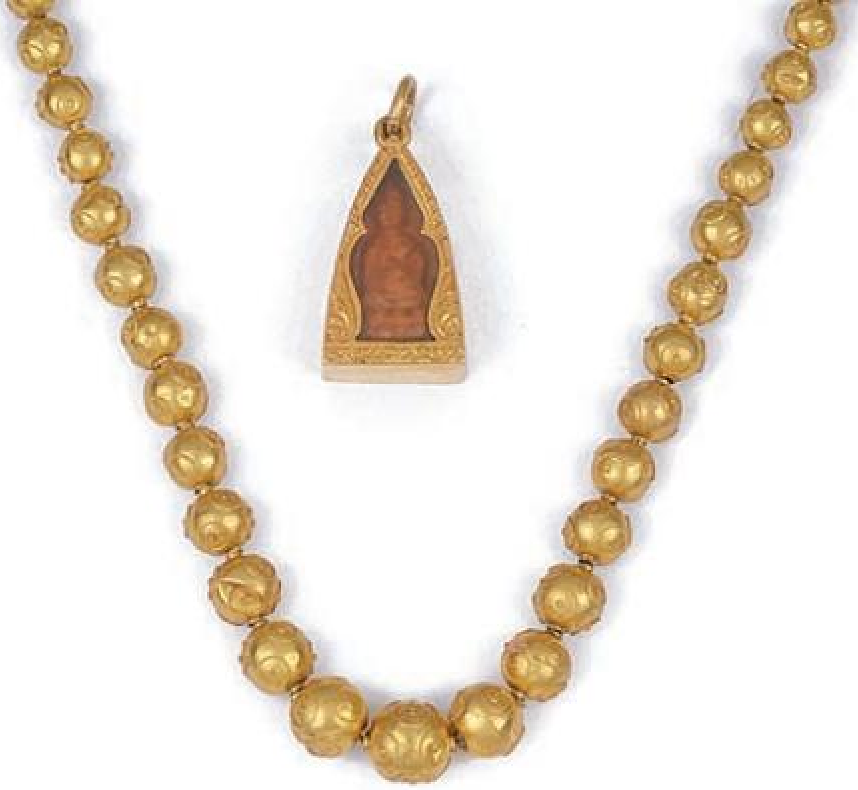
251

A CHINESE CLOISONNE ENAMEL BOTTLE VASE, QIANLONG PERIOD (1711-1799)

the slightly compressed globular body rising from a short spreading foot to a tall tapering neck, brightly decorated with scrolling lotus reserved on a turquoise ground, the base later inscribed with a Qianlong mark
12cm high

Provenance: Private English Collection, acquired circa 1970, then by descent.

£2000-3000



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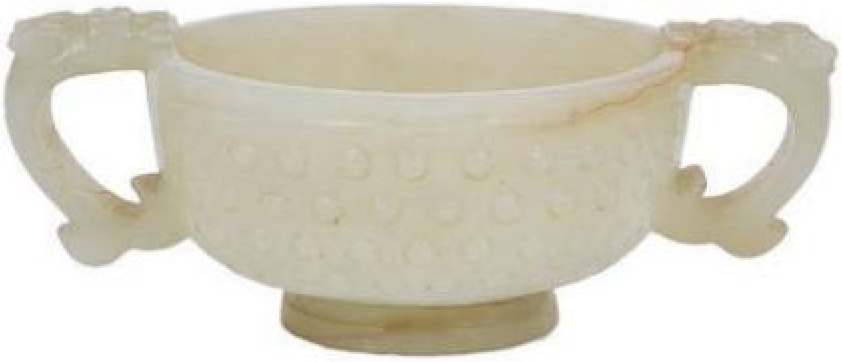

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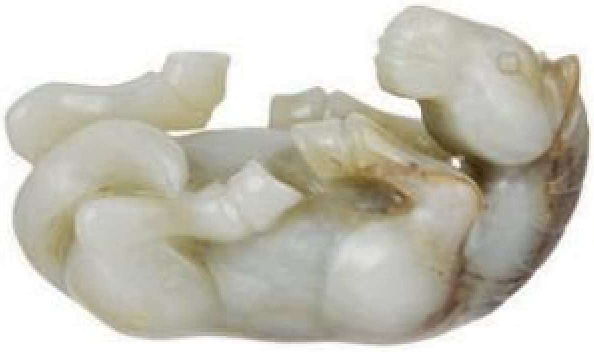

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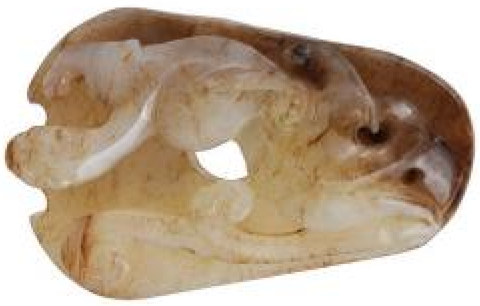

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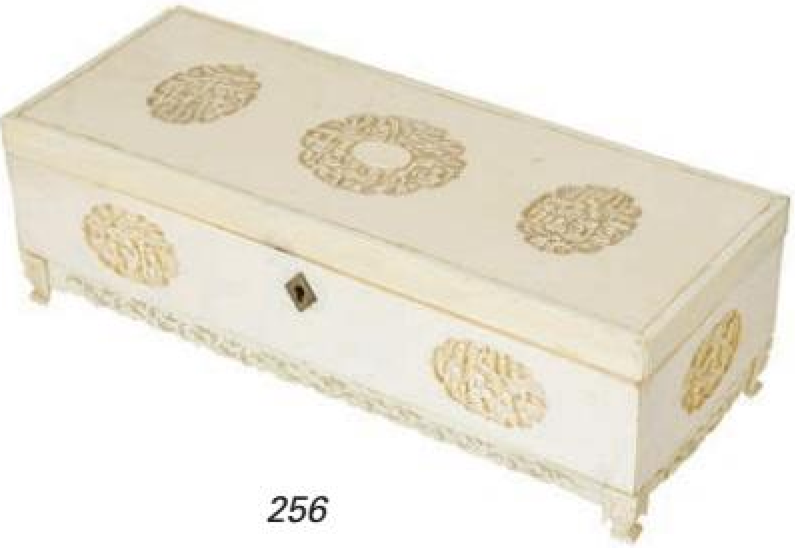

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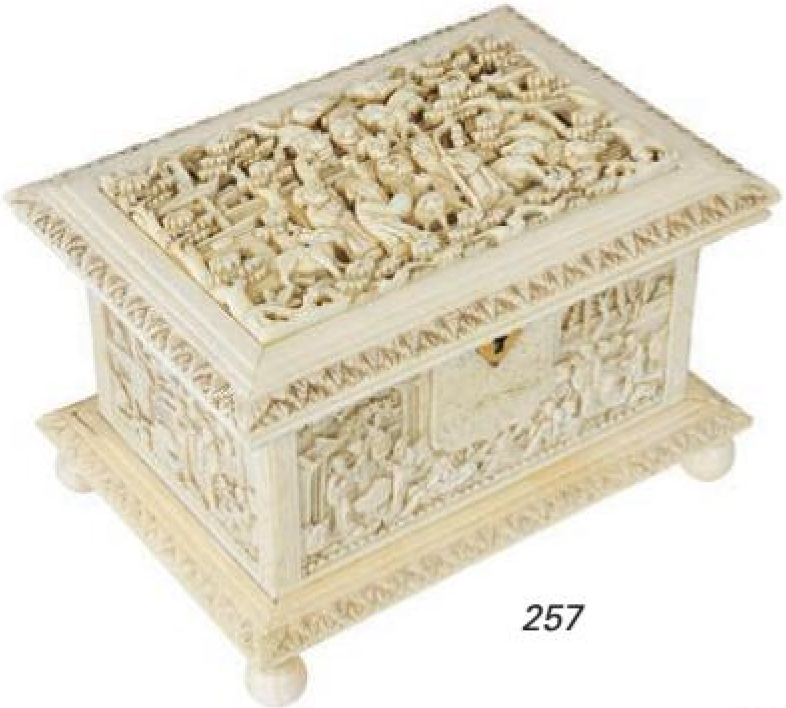

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252

A GOLD BEAD NECKLACE, PROBABLY CHINESE 19TH CENTURY
designed as a graduated row of hollow beads with applied wirework decoration, unmarked, *length 430mm approximately*, *8gr*; together with **a gold amulet pendant, probably Thai, late 19th century,** triangular, containing a Chinese clay Buddha behind mica
(2)

£200-300

253

A CHINESE CELADON JADE ARCHAISTIC CUP, QING DYNASTY, 18TH / 19TH CENTURY
circular, stepped base, carved in relief with four rows of bosses divided by dragon-head handles
10.5cm long

£800-1200

254

A CHINESE JADE HORSE FIGURE, MING STYLE
pale celadon tone with dark brown inclusions, carved with the beast on his back, his head to his chest and legs and tail tucked in
9.5cm long

£400-600

255

A CHINESE JADE BELT CATCH, 19TH / 20TH CENTURY
carved with a stylised Qilong curling around the central aperture, of ash tone with brown inclusions
7cm long

£150-250

256 ~

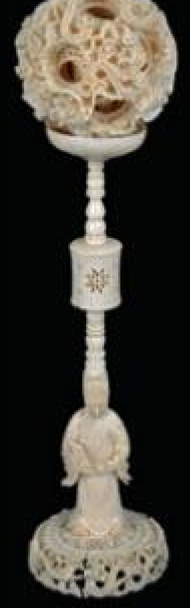
A CHINESE IVORY BOX, PROBABLY CANTON, LATE 19TH CENTURY
rectangular, the lid and sides carved in relief at intervals with figures in barbed panels, with a foliate pierced apron and mask and paw feet
24cm long

£400-600

257 ~

A CHINESE IVORY CASKET, PROBABLY CANTON, MID 19TH CENTURY
rectangular, with stiff leaf borders, the cover deeply carved with a group of four figures with goats flanked by trees and pavilions, three further animals and birds above, the sides carved in relief with further figures amid garden pavilions, the front additionally with a scroll foliate shield and gilt-copper escutcheon, on ball feet, the satin-lined interior with a shallow tray with gilt-copper handles
13.5cm long

£600-900



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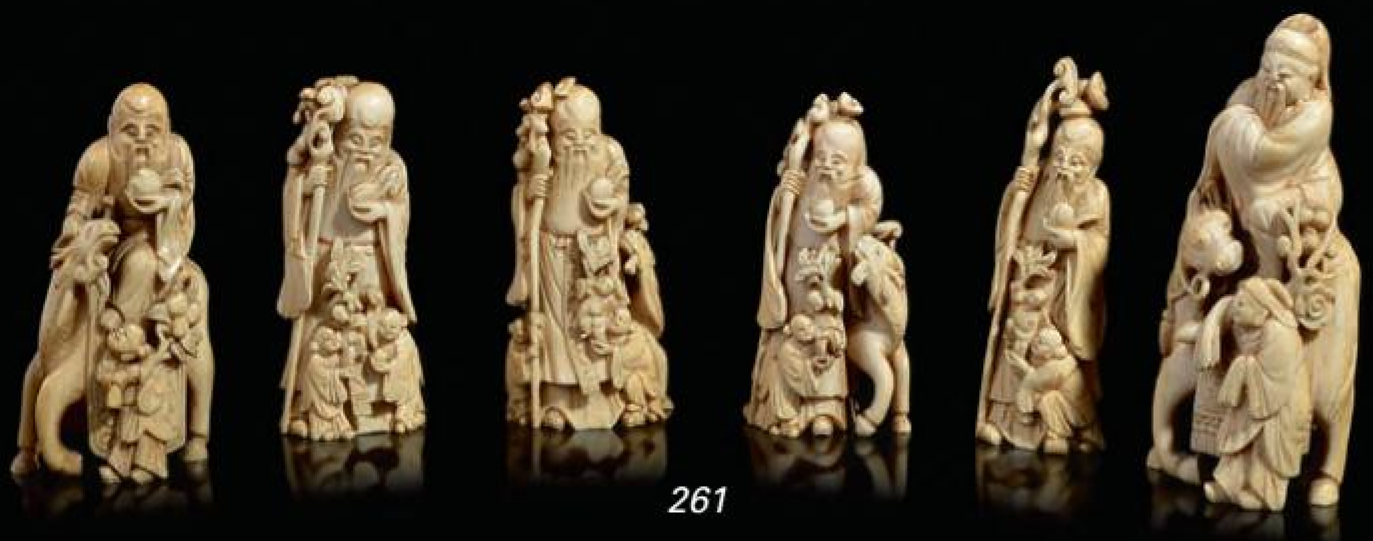

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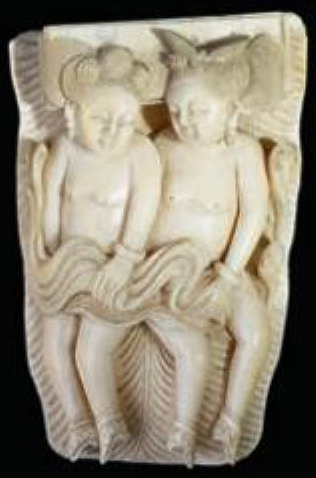
258 ~

A CHINESE IVORY PUZZLE BALL ON STAND, PROBABLY CANTON, LATE 19TH CENTURY

the ball openwork carved with dragons amidst clouds containing a further twelve concentric diaper pierced spheres, the stand with openwork carved dragons to base below a scholar figure and turned stem interrupted by a pierced cylinder
ball 7cm diameter, 31cm high overall

£120-180



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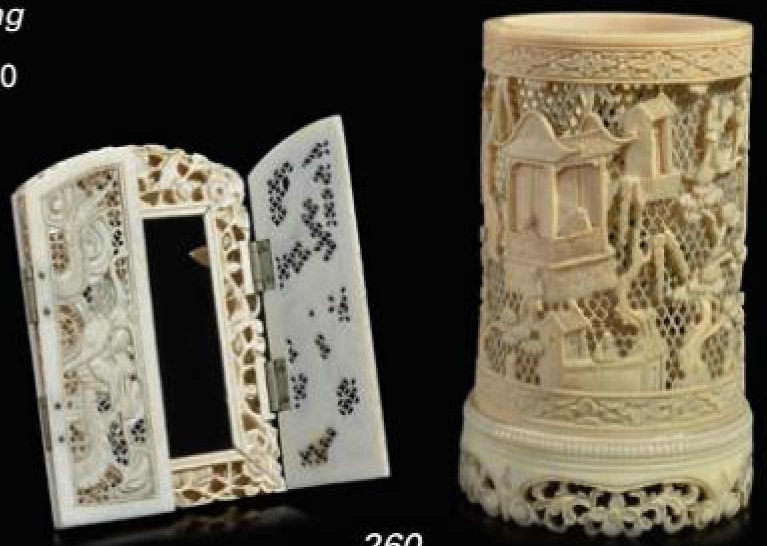
259 ~

A CHINESE IVORY GROUP, 19TH CENTURY

carved as a pair of naked women on a palm leaf, a modesty cloud over their midriffs, depicted with bound feet and highly dressed hair resting on a pillow
8cm long

£150-250



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260 ~

A CHINESE IVORY FRAME, PROBABLY CANTON, LATE 19TH CENTURY

domed rectangular, the easel frame deeply carved with birds amidst flowering branches concealed by doors carved with dragons on a pierced diaper ground, *8cm long*; together with **a Chinese ivory brush pot, probably Canton, late 19th century**, carved with figures amid garden pavilions on a diaper-pierced ground, rim foot openwork carved with scrolls and foliage, *10.5cm high*
(2)

£200-300

261 ~

A GROUP OF FIVE CHINESE IVORY FIGURES OF SHOU XING (SHOU LAO), CIRCA 1900

each carved as the god of longevity with peach branches and fruit and attendant children, three showing him riding a deer, *tallest 8cm high*; together with **another Chinese ivory of a god**, the hatted figure riding a horse beside an attendant with fruiting branch
9.5cm high
(6)

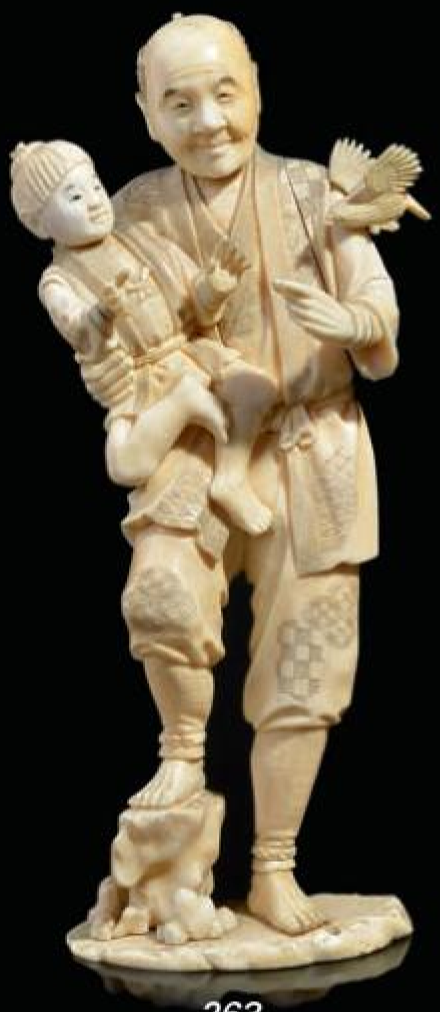
£400-600

262 ~

A CHINESE IVORY BOX, PROBABLY CANTON, LATE 19TH CENTURY

rectangular, carved with panels of flowers in relief against finely pierced diaperwork grounds, the pad feet headed by stylised masks and flanking openwork foliate spandrels
11.2cm long

£70-100



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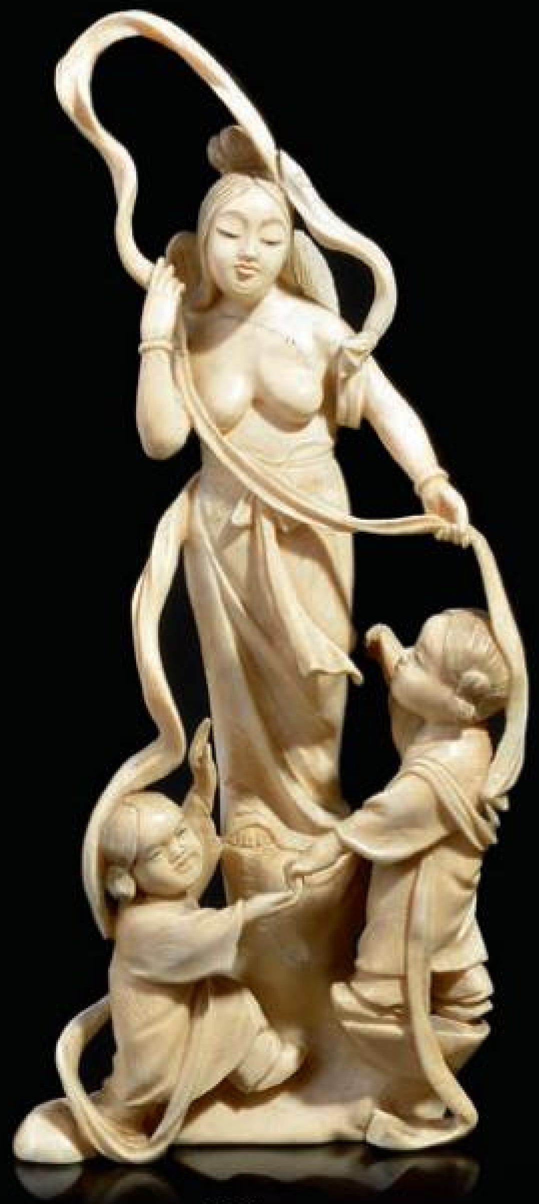
263 ~

A JAPANESE IVORY OKIMONO OF A FATHER AND SON, GYOKUYUKI, MEIJI PERIOD (1868-1912)

sectionally carved as the man rests his son on his hip and a small bird lands on his arm (his long staff lacking), shaped oval base, signed to underside
21cm high

£250-350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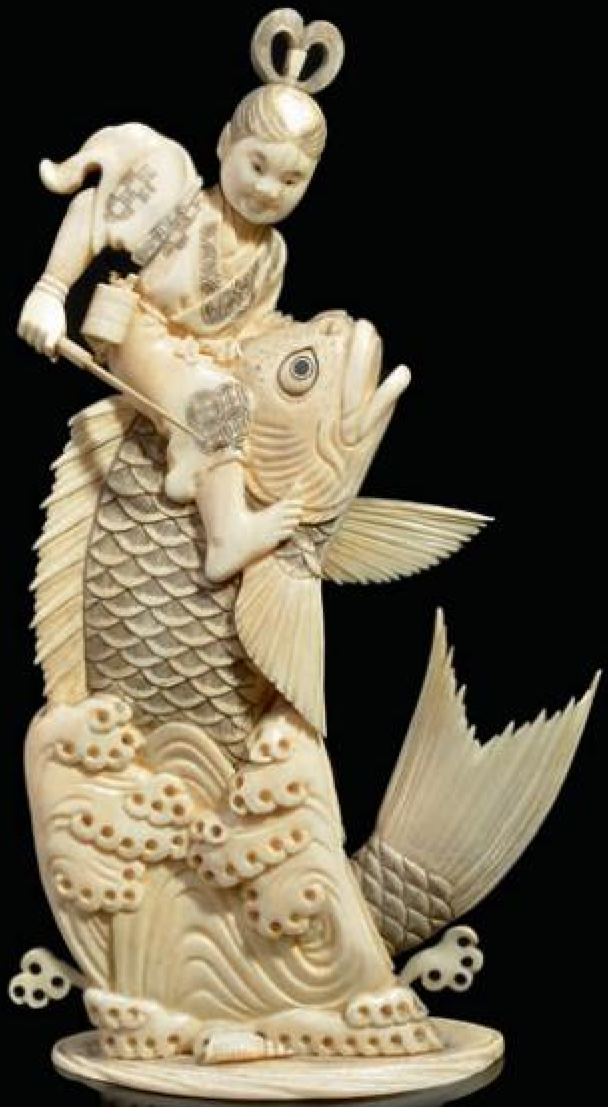
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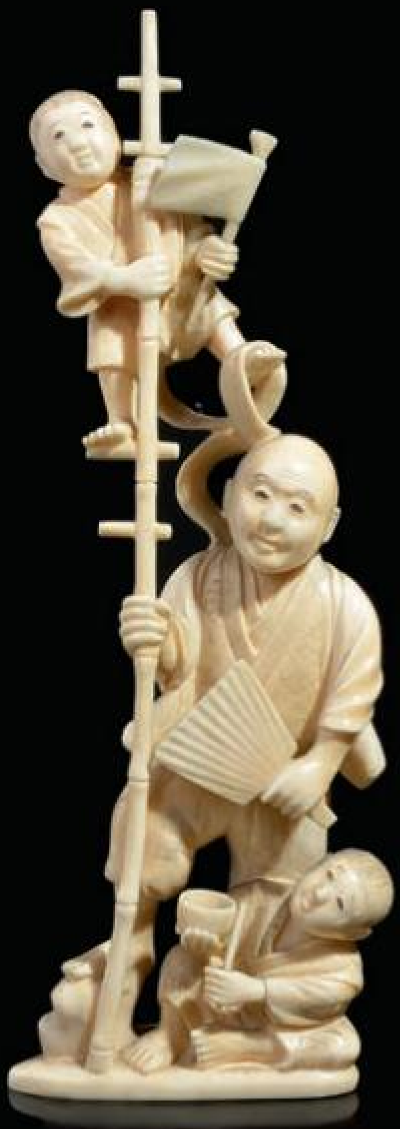
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264 ~

A JAPANESE IVORY OKIMONO OF AN ANGEL AND TWO CHILDREN, GYOKUYUKI, MEIJI PERIOD (1868-1912)
the scantily clad celestial figure holding her encircling cloud tendril as two children play at her feet, signed to underside
23cm high

£250-350

265 ~

A JAPANESE IVORY OKIMONO OF KINTARO FIGHTING THE GIANT CARP, GYOKUYUKI, MEIJI PERIOD (1868-1912)
carved as the young Kintaro, astride the head of the fish, is about to plunge his sword into its neck whilst the carp leaps from the water, shaped oval base, signed to underside
22cm high

£250-350

266 ~

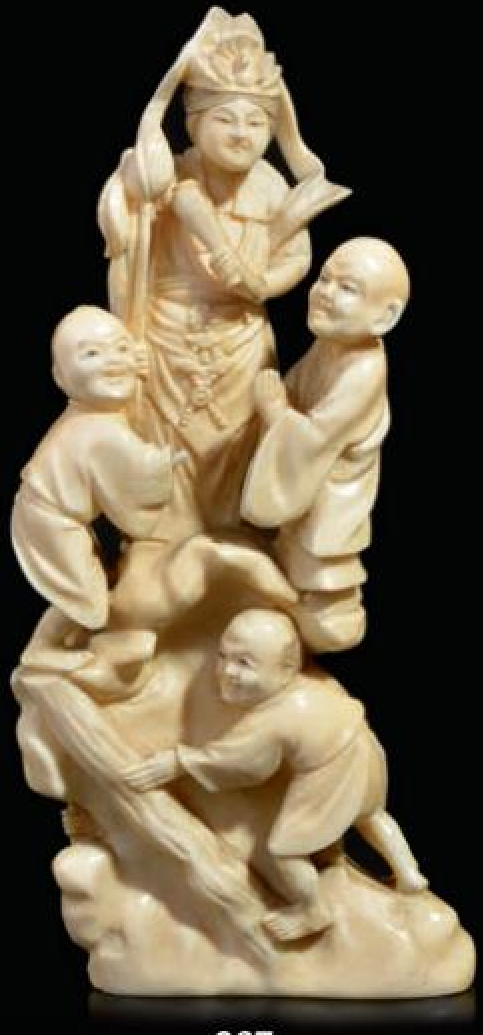
A JAPANESE IVORY OKIMONO OF A MAN AND BOYS WITH BAMBOO LADDER, MEIJI PERIOD (1868-1912)
carved with the man holding the ladder in one hand and a fan in the other, one boy at his feet holding a bowl, the other climbing the ladder holding a flag, signed to underside
21cm high

£200-300

267 ~

A JAPANESE WALRUS IVORY OKIMONO OF KANNON AND WORSHIPPERS, MASAYUKI, MEIJI PERIOD (1868-1912)
carved with four figures clambering the rock she stands atop, signed to underside
18cm high

£180-220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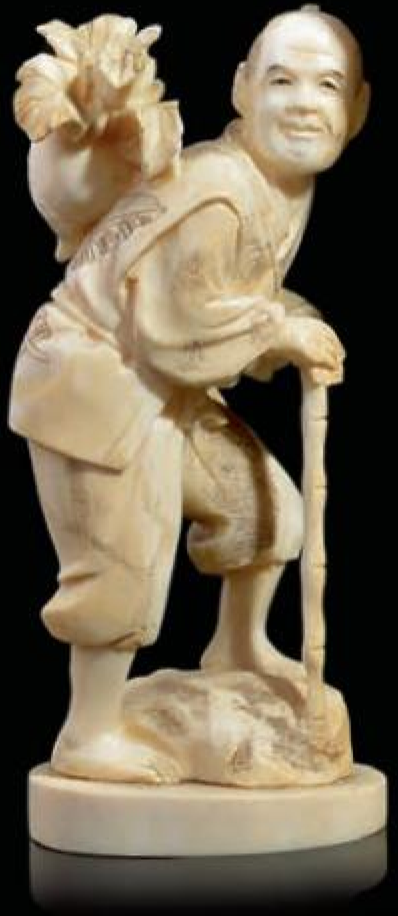
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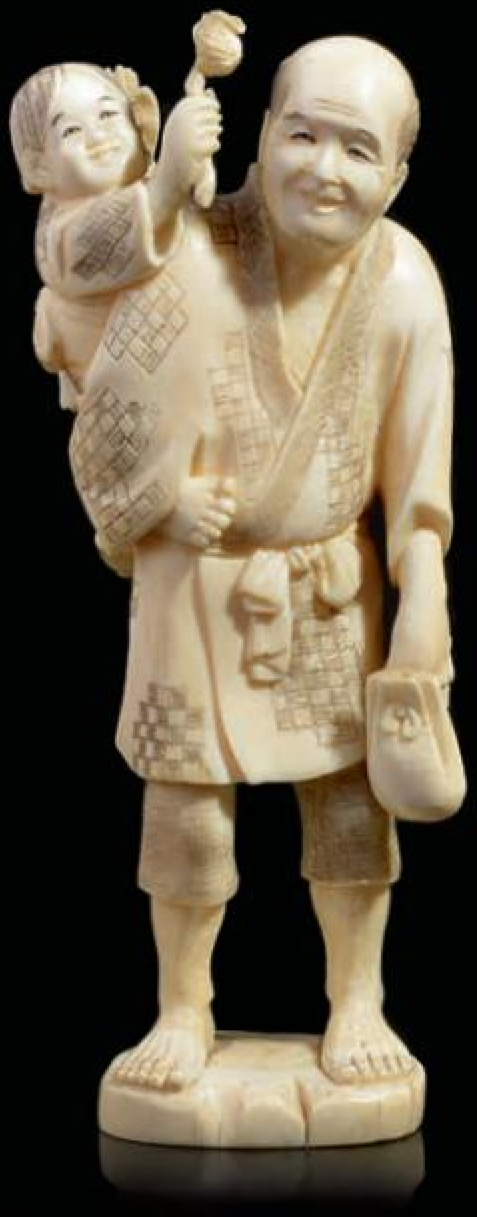
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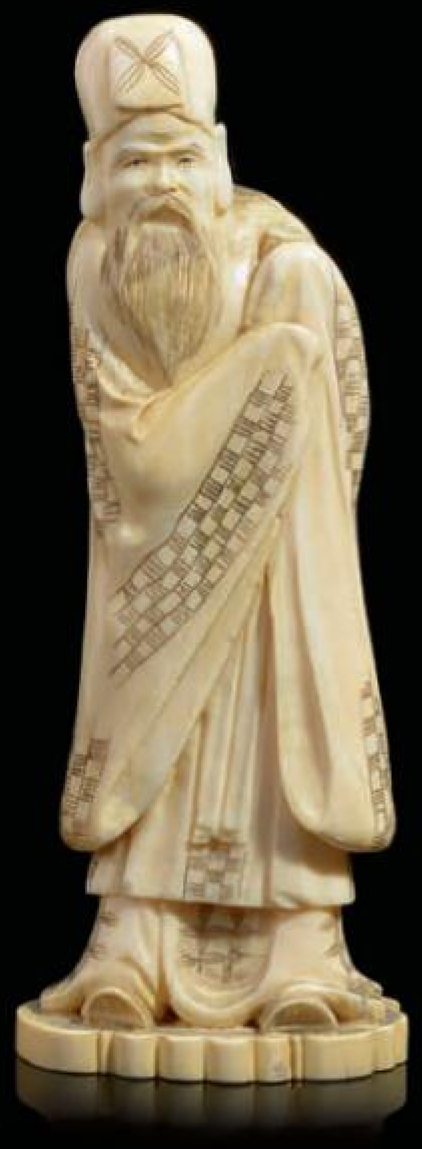
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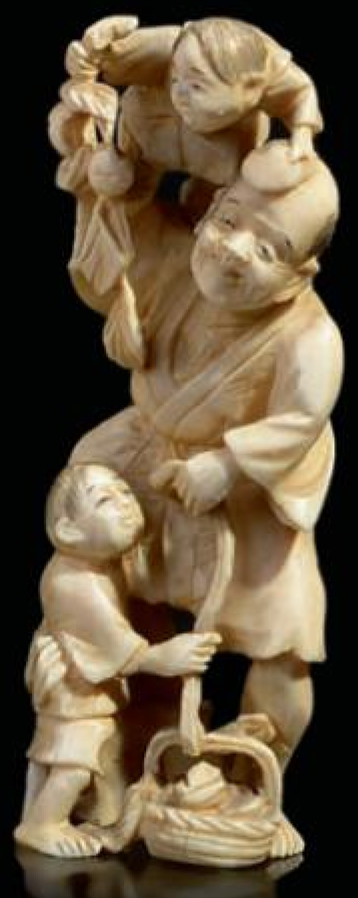
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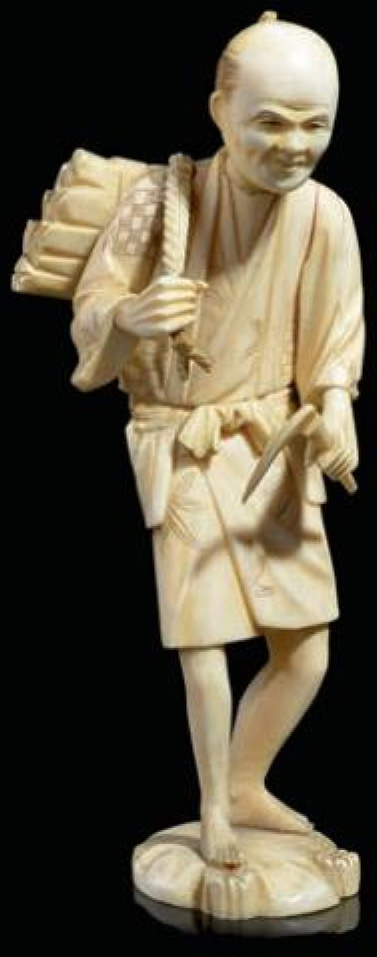

268

268 ~

A JAPANESE IVORY OKIMONO OF A FARMER, KAZUYUKI, MEIJI PERIOD (1868-1912)

sectionally carved walking home holding a bundle of faggots on his back and a small scythe in the other hand, signed to underside

18.5cm high

£180-220

269 ~

A JAPANESE IVORY OKIMONO OF A FARMER, TOSHIMASA, MEIJI PERIOD (1868-1912)

carved leaning on a stick, a daikon radish on his back, underside with signed red lacquer reserve

12.5cm high

£100-150

270 ~

A JAPANESE IVORY OKIMONO OF A FARMER AND SON, TOSHIMASA, MEIJI PERIOD (1868-1912)

carved standing whilst supporting his son to one shoulder, underside with signed red lacquer reserve

16.5cm high

£150-250

271 ~

A JAPANESE WALRUS IVORY OKIMONO OF JUROJIN, TOSHIYAKI, MEIJI PERIOD (1868-1912)

the bearded deity with hands concealed in his sleeves clutching a missing element to his shoulder, underside signed

15.5cm high

£120-180

272 ~

AN IVORY OKIMONO OF A FARMER AND HIS SONS PICKING FRUIT, SANKO, MEIJI PERIOD (1868-1912)

one son standing by the basket at his father's feet, the other on his shoulder handing down fruit, signed to underside

12.5cm high

£120-150

273 ~

A JAPANESE WALRUS IVORY OKIMONO OF A CHINESE SCHOLAR WITH A DEMON, KAZUYUKI, MEIJI PERIOD (1868-1912)

carved with the serious and bearded scholar holding a tree-branch in one hand, the other behind his back supporting the demon peering over his shoulder, signed to underside

18.3cm high

£200-300

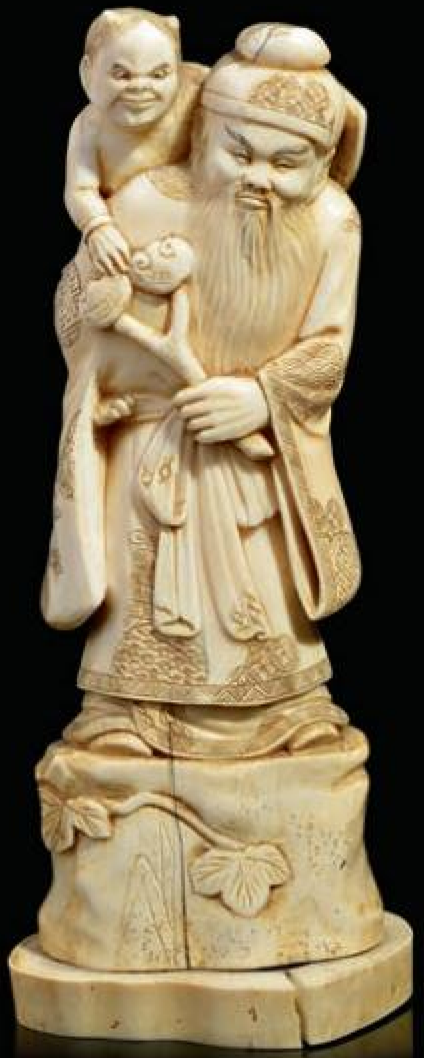
274 ~

A JAPANESE IVORY OKIMONO OF A WARRIOR WITH BIRDS, KOICHI, MEIJI PERIOD (1868-1912)

the sectionally carved figure clutching his long staff whilst a bird lands by his sword and another perches on a rock by his feet, signed to underside

21cm high

£200-300



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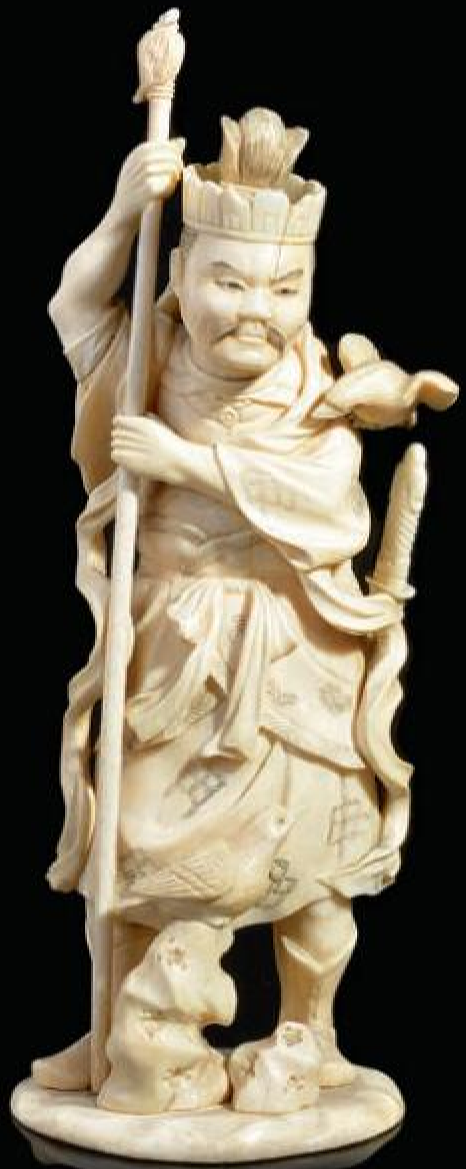


274

275 ~

TWO JAPANESE IVORY OKIMONO OF FARMERS, MEIJI PERIOD (1868-1912)

sectionally carved, one holding a basket of produce to his back in one hand and a rake in the other, the second with a log on his back and a damaged implement to the other hand

15.5cm tallest

£100-150

276

A JAPANESE LACQUER ZUSHI (SHRINE), MEIJI PERIOD (1868-1912)

of rounded rectangular section, the gilt-metal-mouted black lacquer door opening to reveal a giltwood Buddha standing before a mandorla on a lotus base, the interior of each door painted with Kannon

22cm high

£300-400

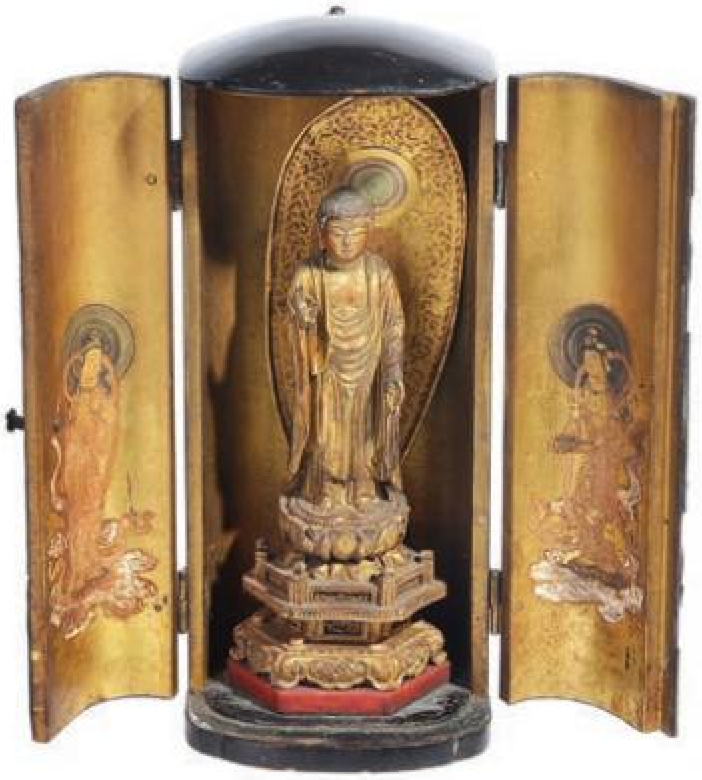
277

A JAPANESE SMALL SILVER & ENAMEL VASE, MEIJI PERIOD (1868-1912)

the bulbous body applied with an enamelled exotic bird perched on enamelled flowering peony branches amidst chased clouds, the slender waisted neck and shaped foot rim applied with wirework scrolls and enamelled flowerheads, plaque to underside inscribed 'Ujinao koku' (carved by Ujinao)

14.5cm high

£1000-1500



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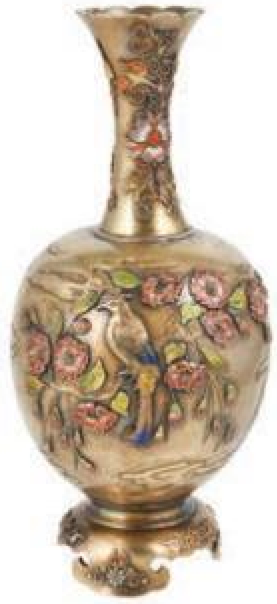

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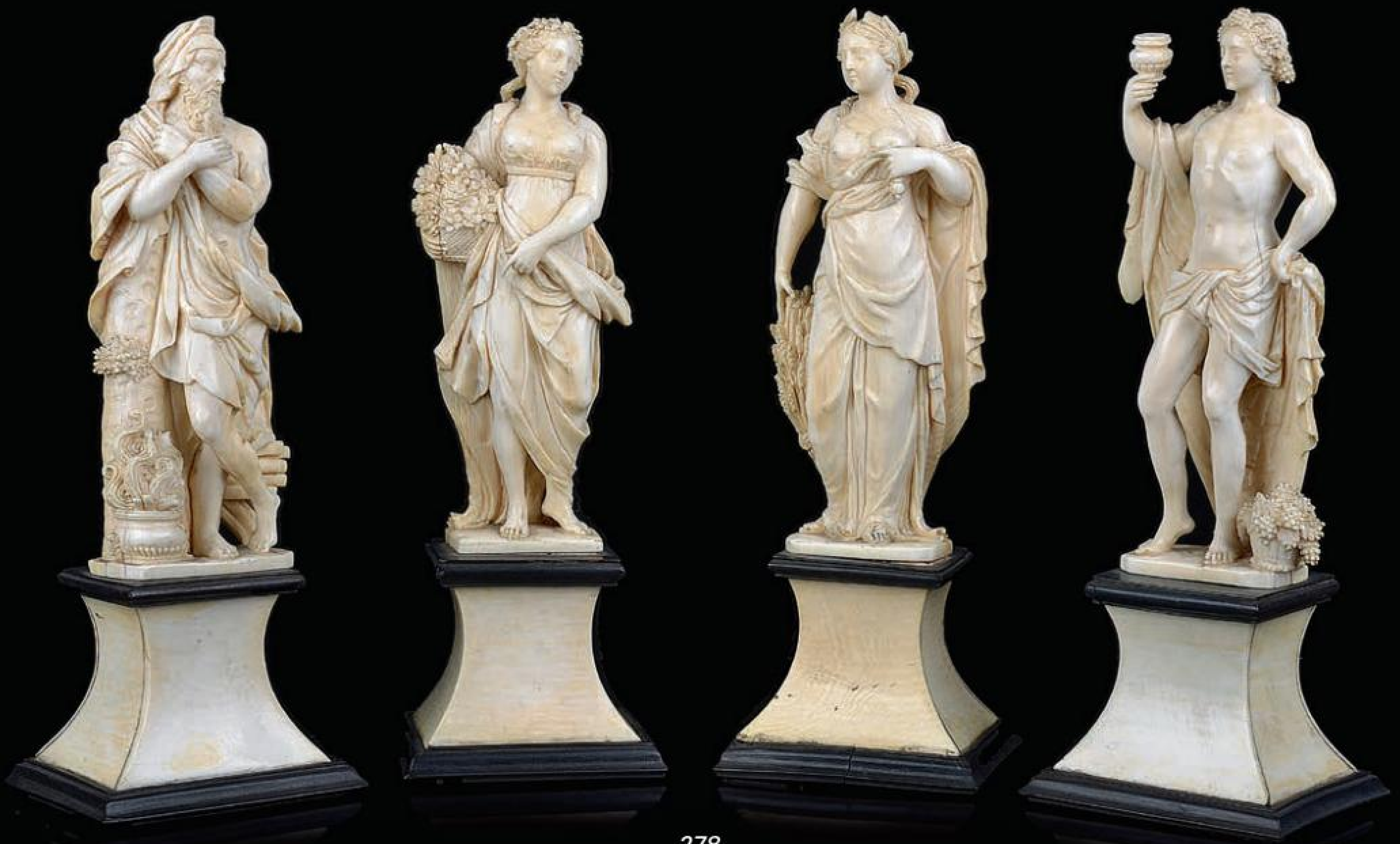

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278 ~

ATTRIBUTED TO THE WORKSHOP OF JEAN-ANTOINE BELLETESTE, (1731-1811): THE FOUR SEASONS

a set of four French ivory figures, Dieppe, circa 1800, carved after Charles Le Brun (1619-1690) as Saturn representing Winter, Flora for Spring, Ceres for Summer and Bacchus for Autumn, each on a waisted ivory veneered plinth with ebonised top and base
19cm high overall

These figures are based upon the set of four seasons which were part of Louis XIV's 'Grande Commande' for the park at Versailles. Following Charles Le Brun's preliminary designs, the statues were executed in marble by four different sculptors.

The Belleteste family were amongst the most renowned Dieppoise ivory carvers; as well as the workshop in Dieppe, they had premises in Paris. Supposedly a set of Jean-Antoine's seasons were in the cabinets of Marie-Antoinette at Versailles and another set of seasons (as well as many other pieces) may be found at the Chateau-Musée de Dieppe. His son Louis-Charles-Vincent (1757-1819) was equally well known; his ivory model of an 88-gun ship given to Napoleon is held by the French National Maritime Museum (Inventory No.1BF8). The grandson Louis-Charles-Antoine (1787-1832) worked for the Duchesse de Berry.

For a closely matching set of Belleteste seasons, see Bonham's, Sydney, 27 May 2012, lot 303 and for other sets, see: Christie's, Paris, 24 June 2009, lot 400 and Bonham's, London, 2 November 2011, lot 29, all on similar waisted plinths.

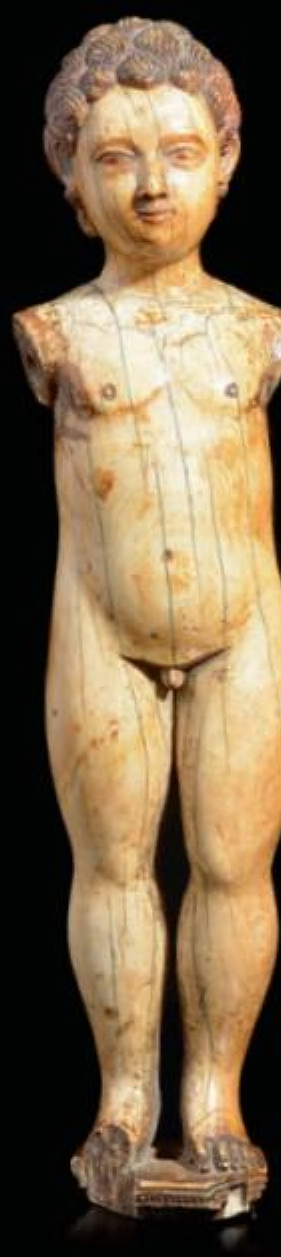
£2500-3500

279 ~

AN IVORY FIGURE OF THE CHRIST CHILD, GOA, 17TH CENTURY

carved standing, the stylised hair and features with traces of colour, arms lacking (probably originally in 'Salvator Mundi' pose), on a partial base
25cm long

£1200-1500



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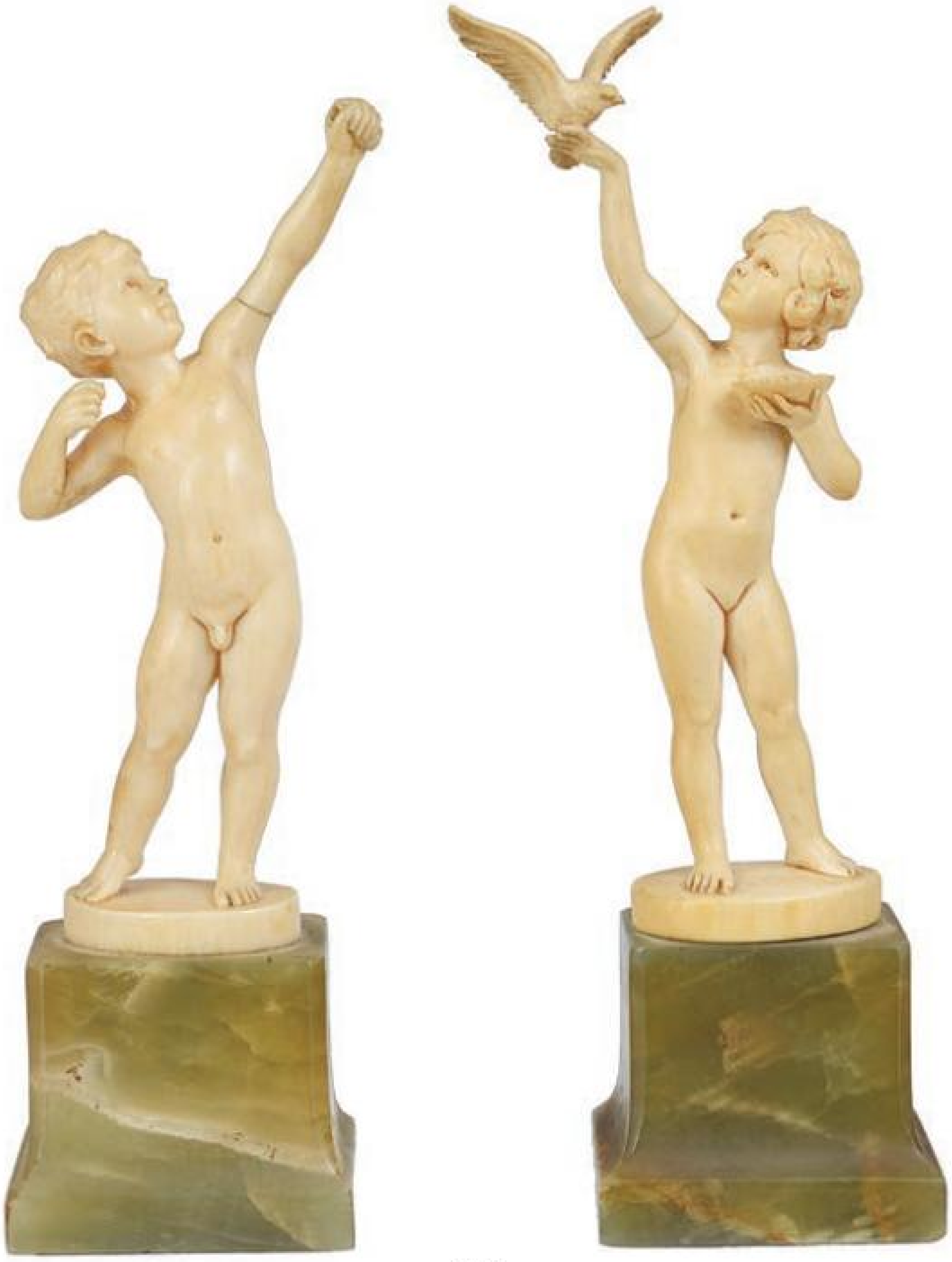

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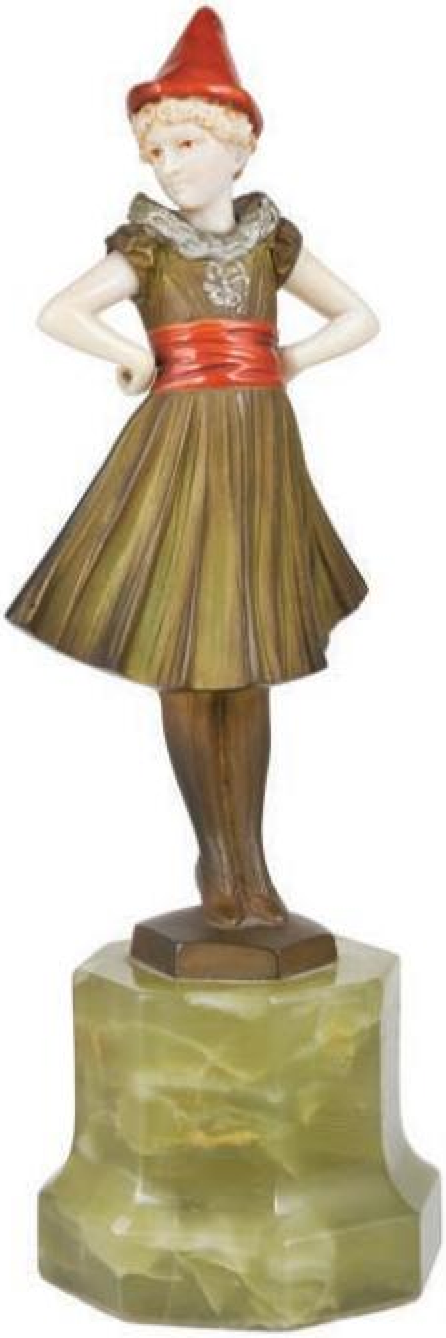


281

280 ~

FERDINAND PREISS (1882-1943): 'BOY WITH BOW' AND 'GIRL WITH DOVE'
a pair of German ivory figures, Berlin, circa 1930, the opposing pair each with one arm raised, the boy pulling back his bow (bow lacking), the girl with a dove landing on one hand and a bowl of bird-seed in the other, affixed to the original Brazilian onyx oblong plinths, boy signed to ivory, girl signed to plinth
18.5cm high overall

Related literature: Bryan Catley, *Art Deco and Other Figures*, Woodbridge, 1981 p.280

£1500-2500

281 ~

FERDINAND PREISS (1882-1943): PIERRETTE
a German chryselephantine figure, Preiss & Kassler, Berlin, 1920s, modelled as a young girl with arms akimbo, the patinated bronze with cold-painted red waistband and conical hat, with finely carved ivory head and arms, signed *F.PREISS.* in the bronze and with PK monogram, affixed to original Brazilian green onyx octagonal plinth
18.5cm high overall

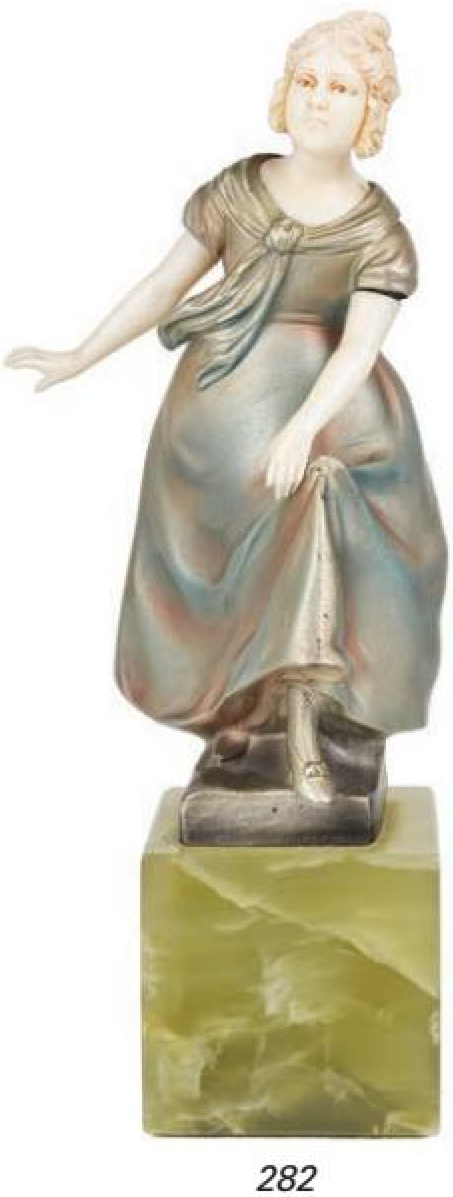
Associated literature: Bryan Catley, *Art Deco and other Figures*, Woodbridge, 2003, p.284

£800-1200

282 ~

JULIUS SCHMIDT-FELLING (1835-1920): FEMALE FIGURE
a German chryselephantine figure, Preiss & Kassler, Berlin, circa 1920, modelled as a young woman clutching her dress to one knee, the bronze with silvery patination, with finely carved ivory arms and head, signed in the bronze, PK monogram, on original Brazilian green onyx square plinth
16.5cm high

£300-500



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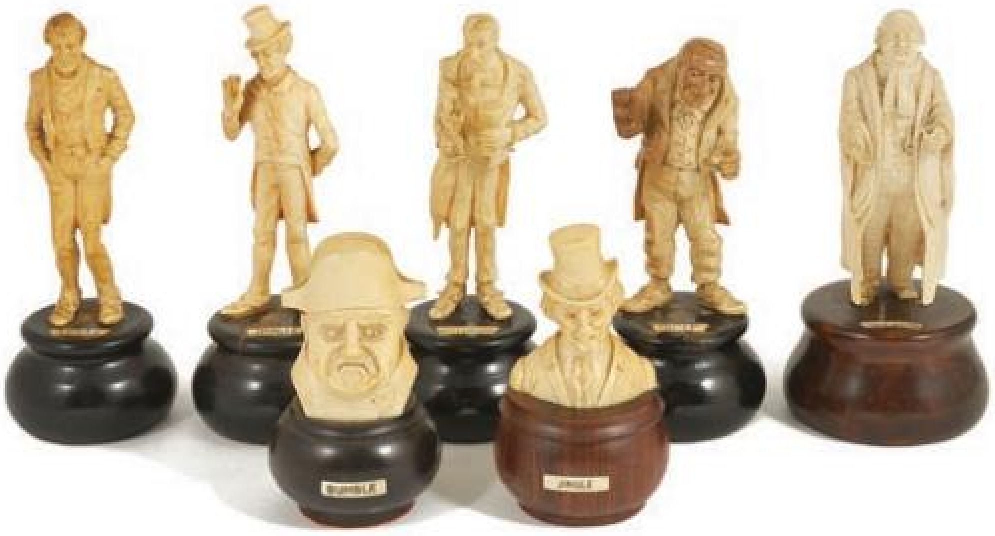

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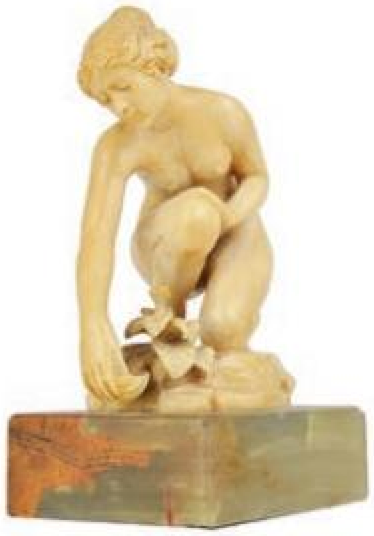

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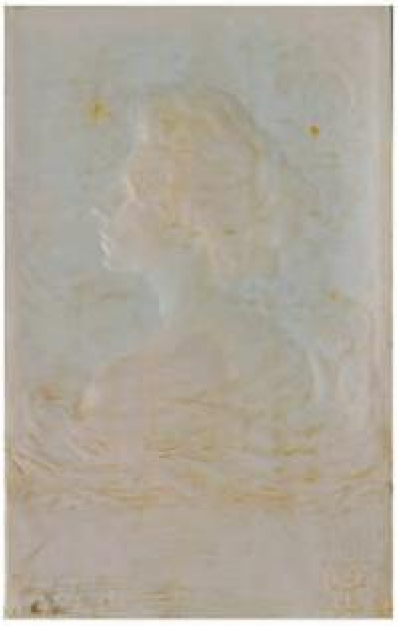

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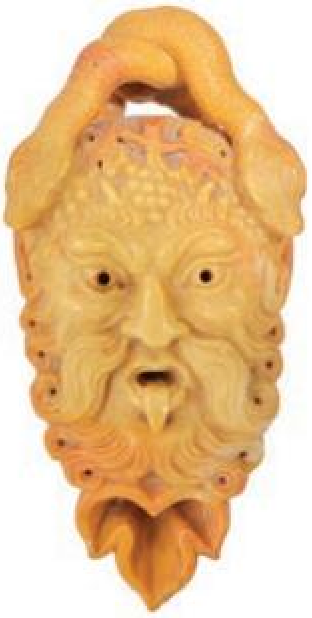

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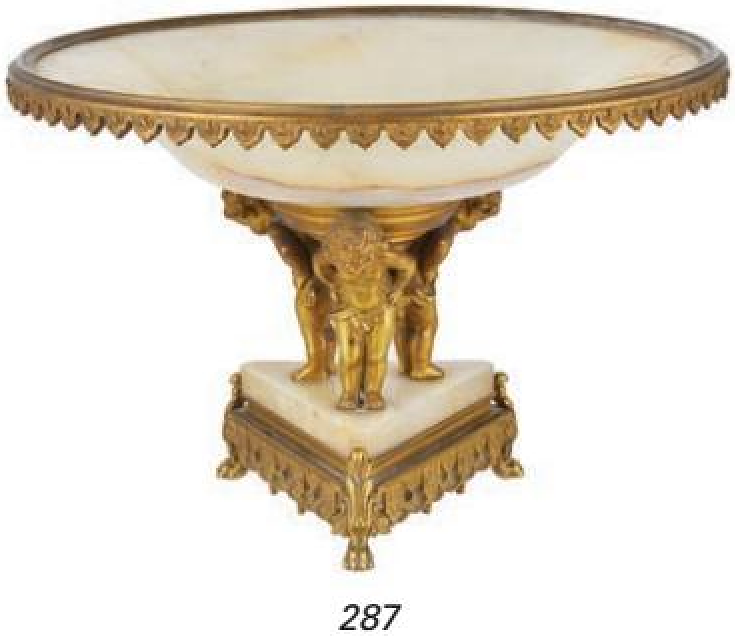

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283 ~

MANNER OF FERDINAND PREISS: NYMPH COLLECTING WATER

a carved ivory figure, probably German, early 20th century, the kneeling nude gathering water in a shell as it gushes from under a plant, on onyx stand
8cm high overall

£400-600

284 ~

A SET OF FIVE CARVED IVORY CHARLES DICKENS CHARACTER FIGURES AND A PAIR OF BUSTS, GERMAN, LATE 19TH CENTURY

after the illustrations by 'Kyd' (Joseph Clayton Clarke 1857-1937), each on bulbous rosewood or ebonised wood stands with inset ivory banners, the figures titled 'SERJT BUZFUZ', 'JINGLE', 'Ms. STINGINS' [sic] for Mr Stiggins, 'TOOTS' and 'QUILP', the busts 'JINGLE' and 'BUMBLE'
13.5cm highest including stand
(7)

£300-400

285 ~

AN ART NOUVEAU CARVED IVORY PLAQUE, FRENCH, EARLY 20TH CENTURY

the rectangular panel depicting in low relief the head of a young woman, her hair up and a chiffon-like material swirling below her bare shoulders, monogrammed EC or FLC and with a shield of fleurs-de-lys bottom right, in original fitted green leather case gilt tooled with alternate rows of fleurs-de-lys and roses, cream velvet lined
panel 17 x 10.8cm

£200-300

286

A SIENA MARBLE FIGURAL OIL LAMP, ITALIAN, 19TH CENTURY

after the Antique, the top carved as the head of Bacchus below two entwined serpents forming the handle, the shell form body affixed to a later plinth
12.5cm long

For a red marble example with acanthus carved handle, see Sotheby's, Paris, Collection of Baron de Rédé from the Hotel Lambert, 16 March 2005, lot 14

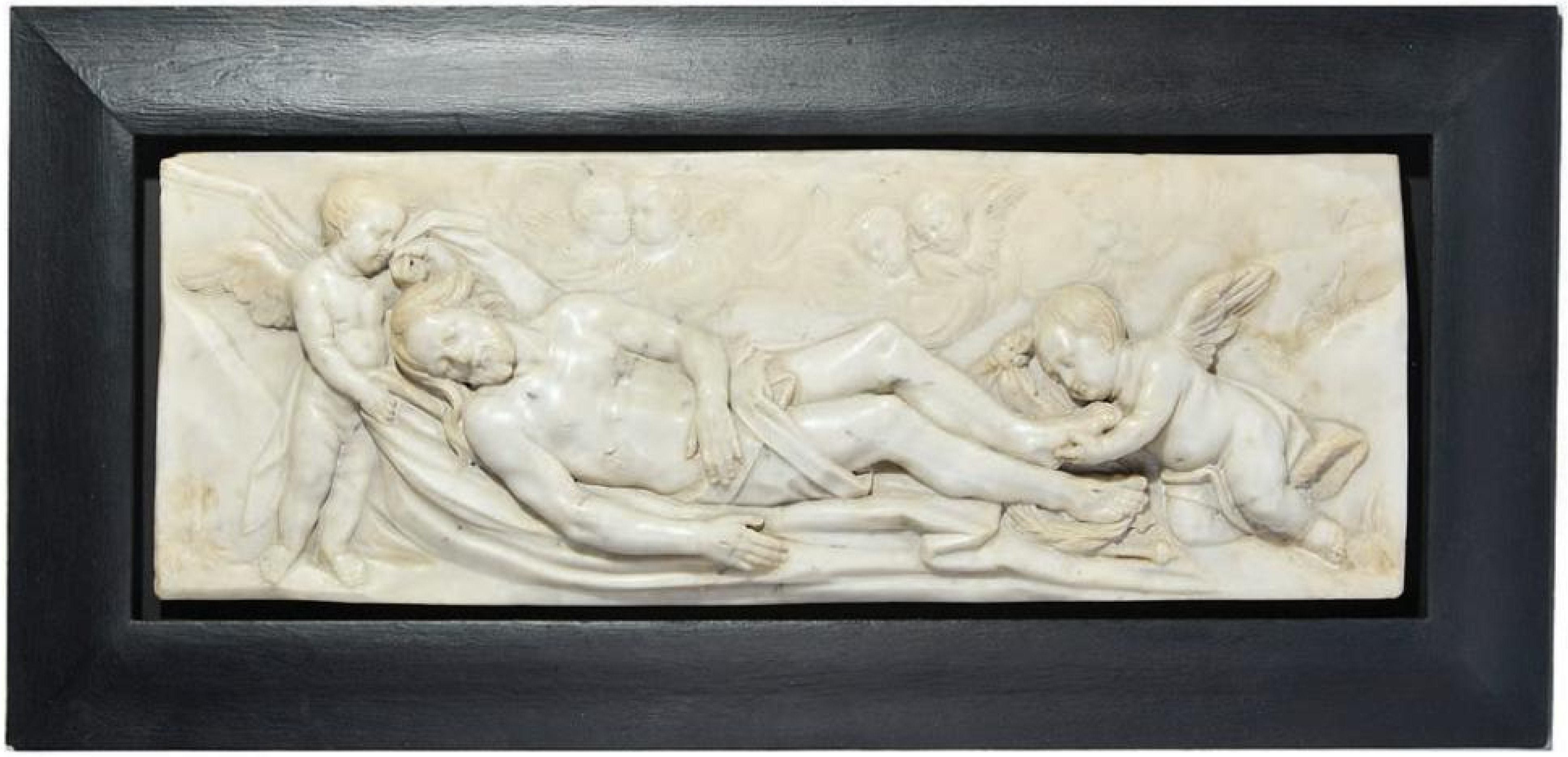
£400-600

287

A GILT-BRONZE AND ONYX TAZZA, FRENCH, CIRCA 1900

triangular onyx base on gilt-bronze leaf-headed paw feet joined by openwork aprons, the stem formed as three gilt-bronze cherubs supporting the onyx bowl on their backs
30.5cm diameter

£80-120



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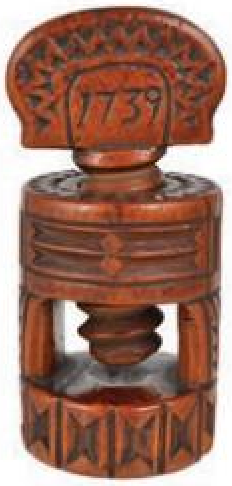
288

AN ITALIAN MARBLE RELIEF OF CHRIST IN THE TOMB, PERHAPS BOLOGNA, 16TH CENTURY

rectangular, the recumbent figure attended by two winged putti, further winged putti heads behind, in a modern wood frame
marble 55cm long

£2000-3000



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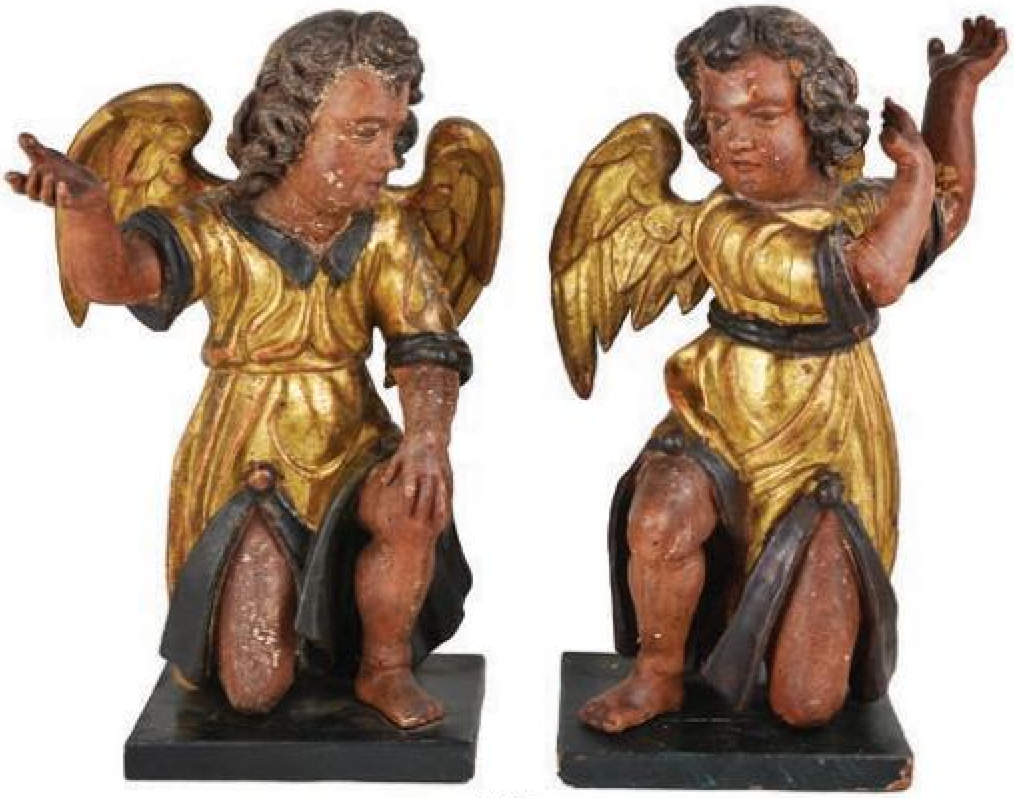

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A GEORGE II FRUITWOOD TREEN NUTCRACKER, DATED 1739

cylindrical, the screw terminal dated to one side and initialled SL to the other, covered in geometric carved decoration
7.5cm unextended

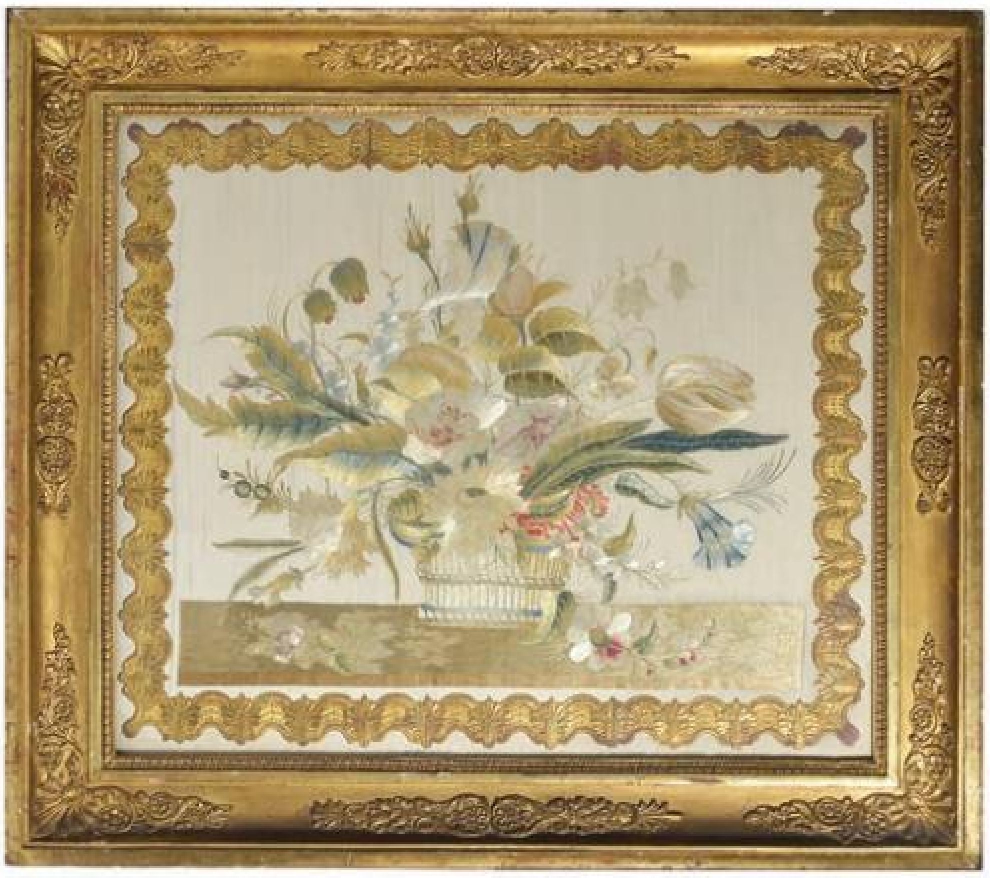
£250-350

290

A PAIR OF CARVED GILTWOOD AND POLYCHROME FIGURES OF ANGELS, PROBABLY SPANISH, 18TH CENTURY

both shown genuflecting, one with a hand on his knee and the other hand raised, the other gesturing with both hands to one side behind him, with gilt robes and wings
46cm high

£500-800



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291

A FLORAL SILKWORK PICTURE, ENGLISH, SECOND QUARTER 19TH CENTURY

depicting flowers and feathers arranged in a basket surrounded by a border of pressed gilt card, in a glazed gilt gesso frame
frame 60.5 x 69.5cm

£300-400

292

THE 'FILM WEEKLY' AWARD, 1937: A BRONZE REPRESENTING TRAGEDY AND COMEDY, SIGNED 'F.V.B'

the rectangular base engraved with an inscription below the legend 'THE FILM-WEEKLY AWARD,' two naked female figures above, ebonized wood base
30cm high overall

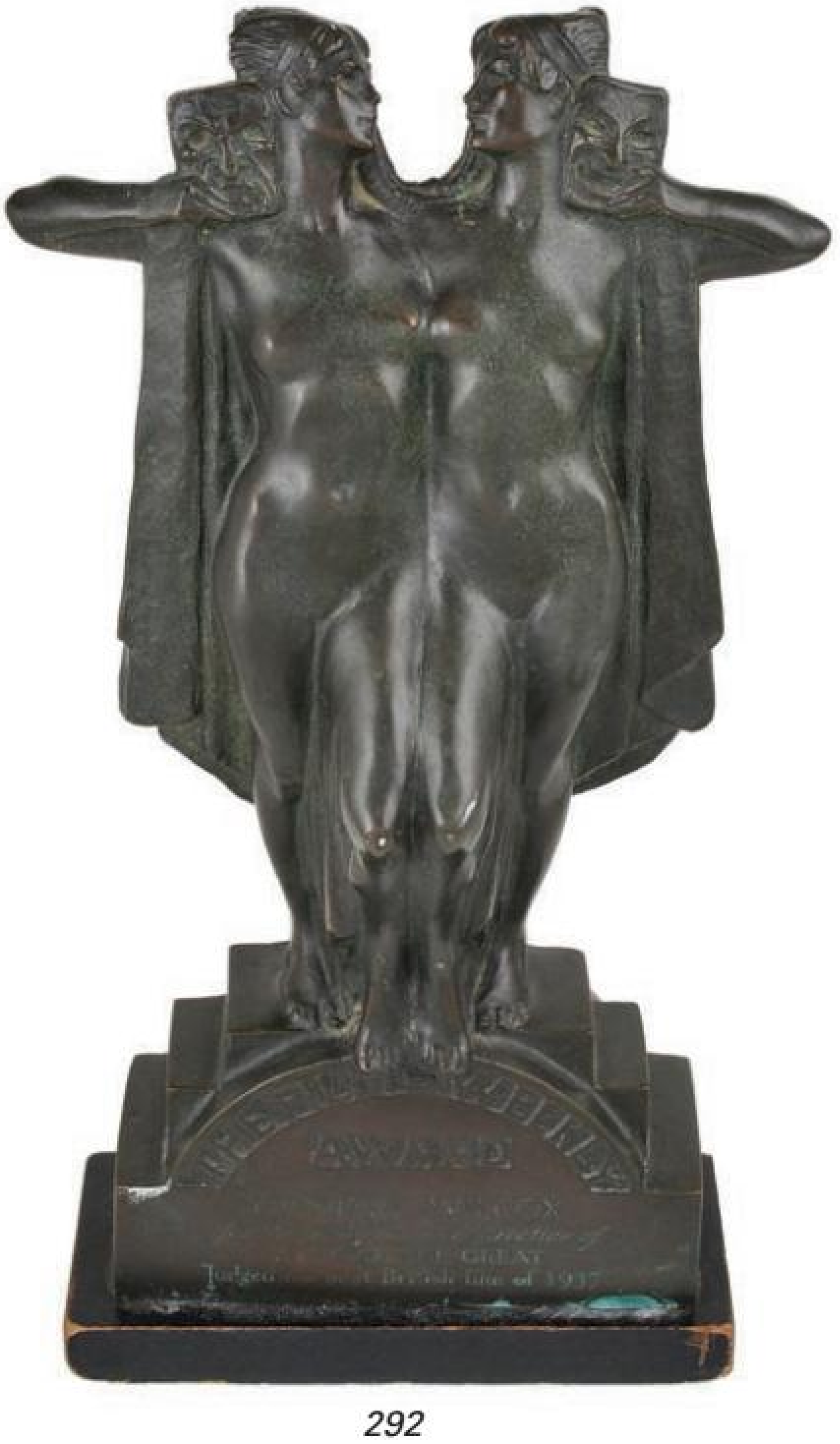
The inscription reads: 'HERBERT WILCOX for the production and direction of VICTORIA THE GREAT Judged the best British film of 1937'

Herbert Wilcox's triumph with his film, *Victoria the Great*, was assured when it was awarded first-class honours at the 1937 International Film Exhibition in Venice and also received encouraging comments following preview showings in the United States. Its world premier, on 16 September 1937 at the newly-decorated Leicester Square Theatre, London, confirmed its success. The stars were Anna Neagle (who became Mrs Herbert Wilcox in 1943) as Queen Victoria and Anton Walbrook as Prince Albert.

Another bronze of this model, the *Film Weekly* award for the best performance of 1938, which was given to Ralph Richardson for his portrayal of Robert Carne in the film *South Riding*, was sold in the Ralph Richardson Collection sale at Sotheby's, London, 27 April 2001, lot 268.

Provenance: The Cinema and Television Benevolent Fund (see the following lot and lots 344, 392-395 for further items with the same provenance.)

£300-500



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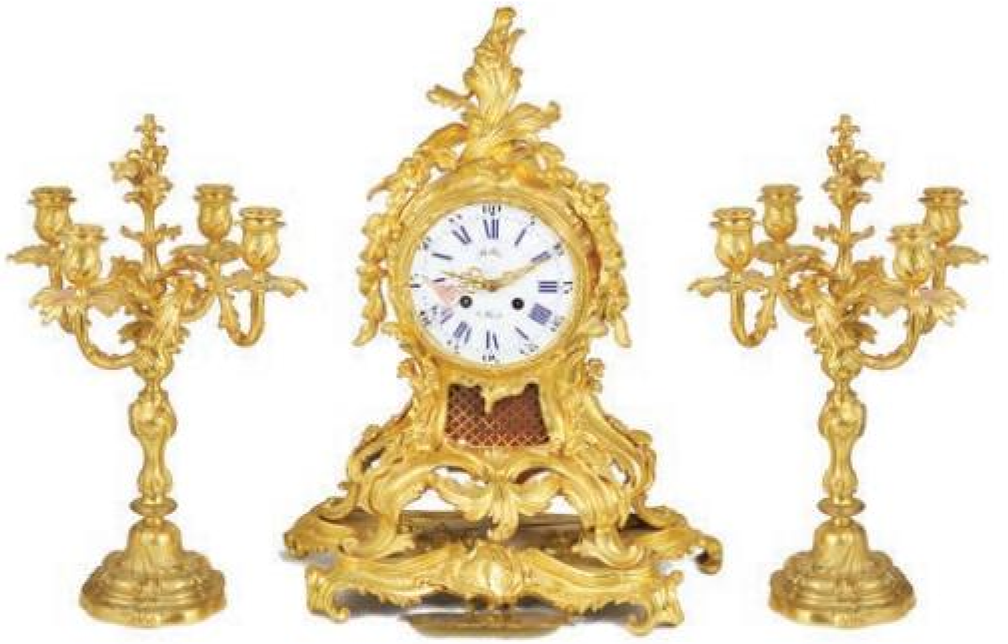

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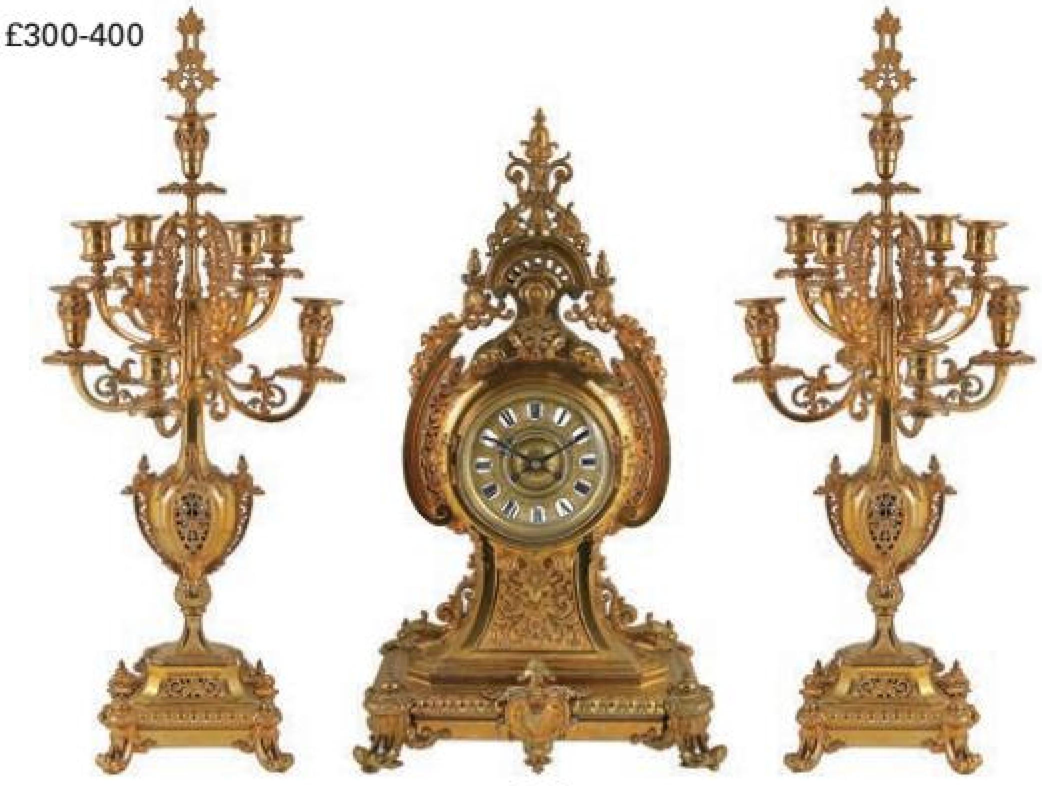
A MATCHED THREE-PIECE GILT-BRONZE CLOCK GARNITURE, FRENCH, CIRCA 1900

the clock with eight-day movement striking on a bell signed *Rollin à Paris*, the white enamel dial (damaged) similarly signed and with Roman hour numerals within a minute track and outer Arabic numeral five minute intervals, the shaped balloon case with openwork rocaille surmount and embellished with further rocaille and foliage, diaper panels, fixed to a shaped base applied with an inscribed plaque to the front, the pair of Rococo style candelabra each with four scrolling branches and central openwork finial
clock 54.5cm high, candelabra 46.5cm high

The inscription reads: Presented to Sir William F. Jury on the occasion of his Knighthood by Members of the CINEMATOGRAPH INDUSTRY 1st January 1918

Provenance: The Cinema and Television Benevolent Fund (see the previous lot and lots 344, 392-395 for further items with the same provenance.)

£300-400



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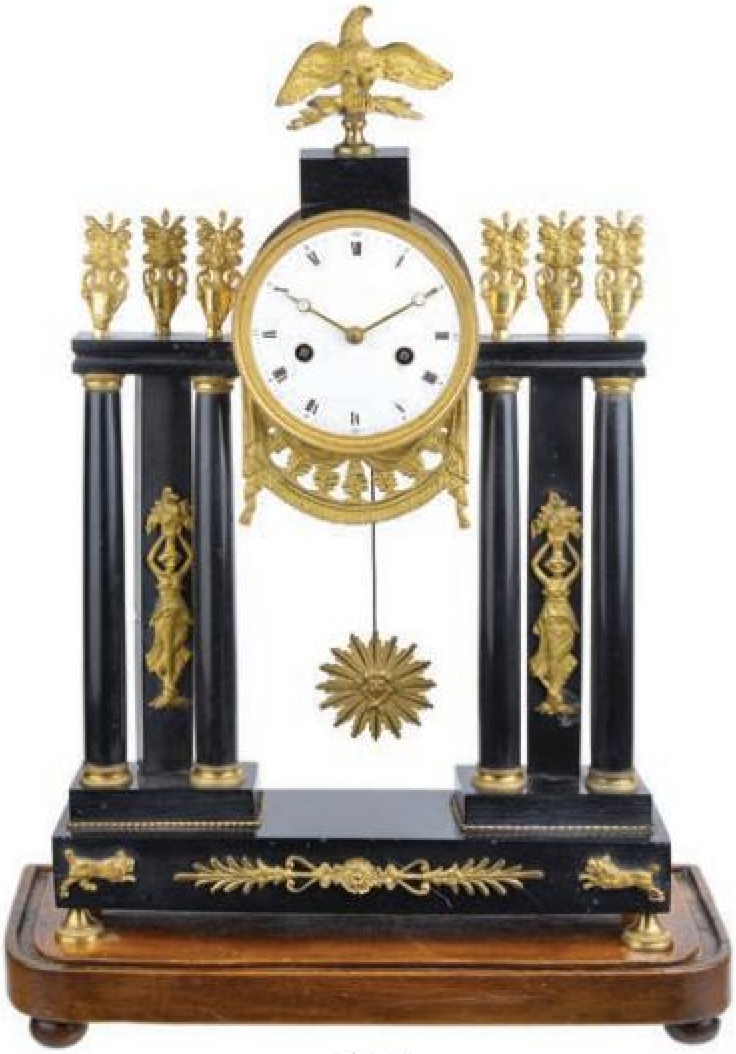
A LARGE GILT-BRONZE THREE-PIECE CLOCK GARNITURE, FRENCH, LATE 19TH CENTURY

eight day bell striking movement by Samuel Marti et Cie. of Paris, pendulum and movement both numbered 1975, with key, the dial with Roman numerals on enamel shields, the case and accompanying pair of nine-light candelabra richly openwork cast with scrolls and foliage, the bases applied with Renaissance dolphins, the candelabra complete with detachable nozzles and removable central finials
candelabra 82.5cm high including openwork finials, clock 69cm high

£1000-1500



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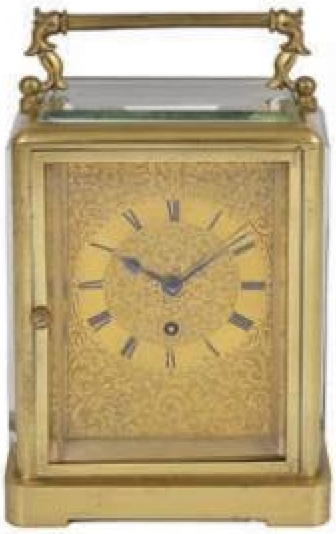
295

AN ORMOLU-MOUNTED BLACK MARBLE PORTICO CLOCK, FRENCH, CIRCA 1800

drum movement with silk suspension striking on a bell, white enamel dial with Roman numeral hours, with eagle finial and six flanking vases of flowers, each pair of supporting columns centred by a canephore-mounted pilaster, the rectangular plinth mounted with lions and a rosette and palmettes motif, spreading ormolu feet, on a wood stand (originally intended for a glass dome)
47.5cm high excluding wood stand

£600-800



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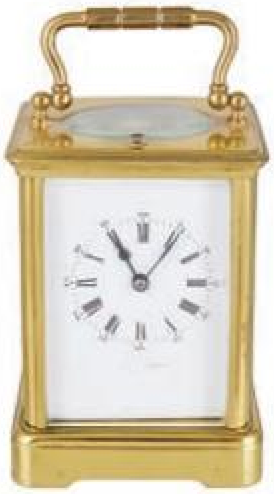

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A BRASS CARRIAGE TIMEPIECE, LATE 19TH CENTURY

single fusee movement, the dial covered in scroll foliate engraving, sight ring with Roman numerals, plain case with deeply bevelled glass panels throughout, with key
20cm high handle raised

£80-120

297

A FRENCH GILT-BRASS REPEATING CARRIAGE CLOCK, ACHILLE BROCOT, PARIS, LATE 19TH CENTURY

the movement stamped with AB monogram in a star, striking the hour and half hour on a gong, hour repeating, white enamel dial with hour Roman numerals and five minute Arabic numerals, worn retailer's signature below, corniche case with bevelled glass panels, with key
16.5cm high with handle raised

£300-400

298

A FAIENCE PLATE, FRENCH, LATE 19TH / EARLY 20TH CENTURY

in 17th century Nevers style, painted in manganese and blue with a mounted hunter trying to spear a lion in pursuit after Antonio Tempesta's (1555-1630) series of hunting prints, underglaze blue N mark
23.3cm diameter

£40-60

299

TWO SPANISH FAIENCE BOWLS, PROBABLY TERUEL, 16TH/17TH CENTURY

glazed earthenware, the larger painted with stylised fish motif, the underside with old collection label, the other with a parakeet, each with semi-abstract scrolling decoration
8.5cm high; 22.5cm diam. and smaller
(2)

Provenance: Private Collection, London. Acquired Andre Cohen, Paris, 1950.

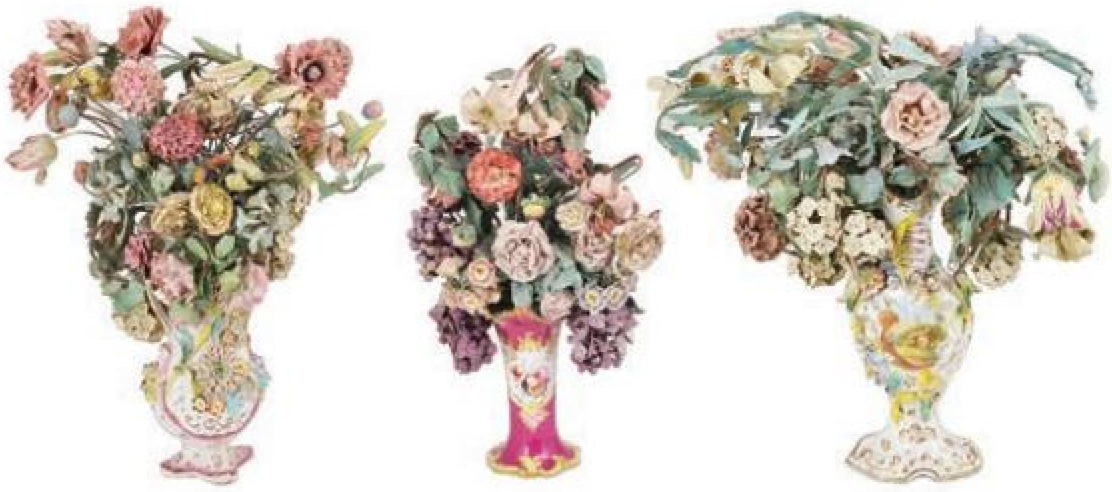
£150-250

300

A MEISSEN VASE, 20TH CENTURY

after the design of circa 1865 by Ernst August Leuteritz (1818-1886), pedestal urn shaped, applied with entwined snake handles, the body painted with flowers below the deep blue neck, with gilt detailed formal and fluted borders, underglaze blue crossed swords, impressed and painted numbers
22cm high

£100-150



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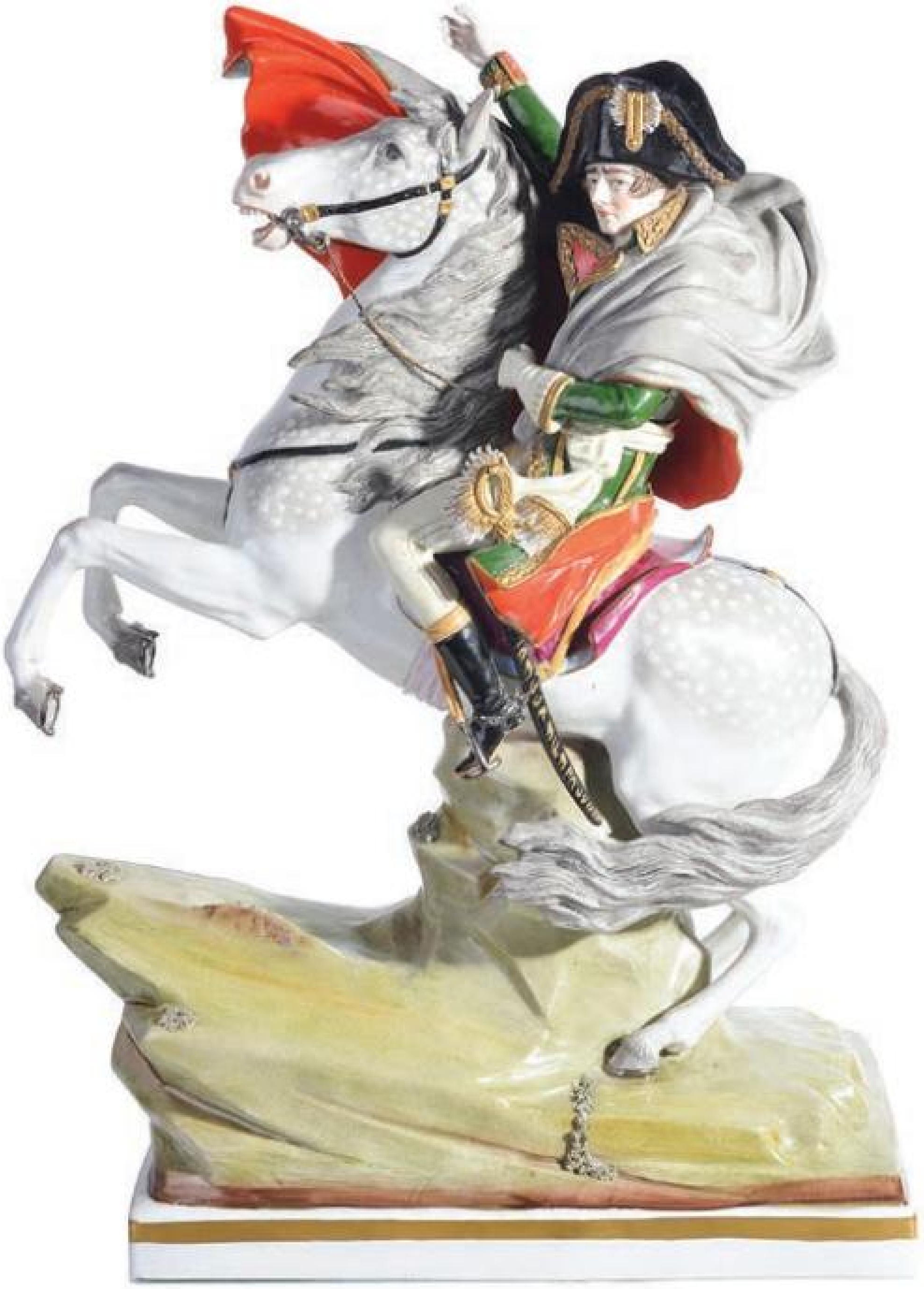
301

A GROUP OF THREE ENGLISH PORCELAIN VASES, PROBABLY ALCOCK, CIRCA 1840

comprising a two-handled vase painted with landscape vignettes, a two-handled vase encrusted with flowers and a claret ground trumpet vase reserved with a flower panel, each vase filled with a profusion of metal and composite painted flowers and leaves
tallest vase 27cm excluding flowers

£150-200



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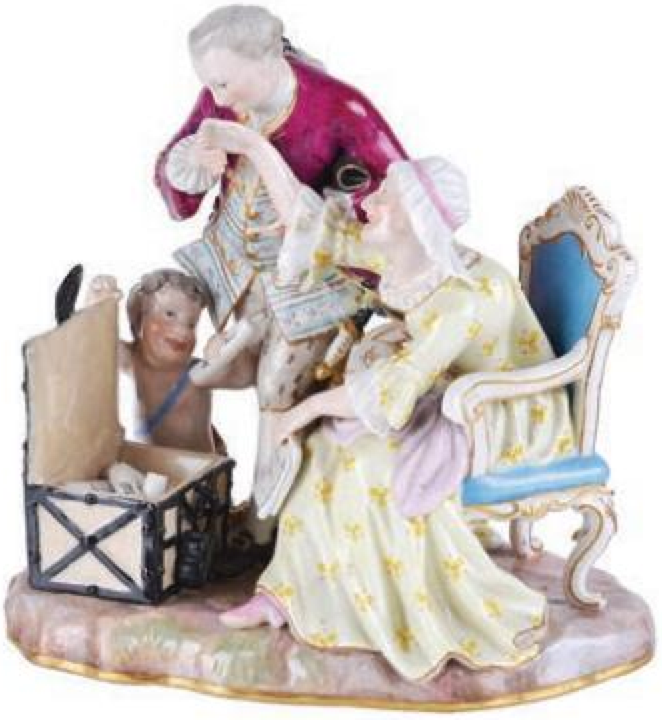
303

A SITZENDORFF EQUESTRIAN FIGURE OF 'NAPOLEON CROSSING THE ALPS', 20TH CENTURY

after the painting by Jacques-Louis David, the General gesturing the way forward as his cape blows dramatically in the same direction and his famous war mount, Marengo, rears beneath him, the naturalistic rocky base on a gilt bordered white rectangular plinth, blue crowned S mark
40.5cm high

Napoleon Crossing the Alps (also known as Napoleon at the Saint Bernard Pass or Bonaparte Crossing the Alps) is the title given to the five versions of an oil on canvas equestrian portrait of Napoleon painted by Jacques-Louis David (1748-1825) between 1801 and 1805. Initially commissioned by the King of Spain, the 'heroic' composition celebrates the journey that Bonaparte and his army made across the Alps through the Great St. Bernard Pass in May 1800.

£500-800



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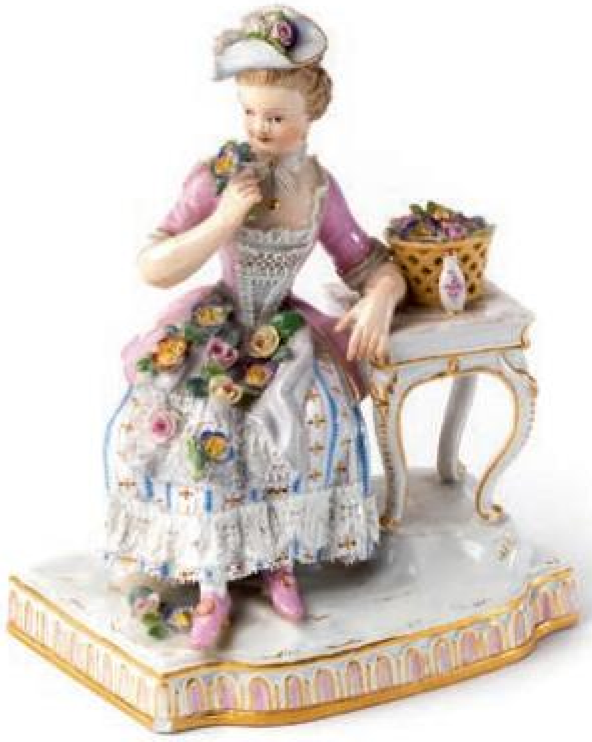

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302

A MEISSEN GROUP OF THE OLD WOMAN IN LOVE, LATE 19TH CENTURY

the young swindler supposedly paying court by kissing the hand of the seated old woman as he peers avariciously into her strongbox, shaped oval base, underglaze blue crossed swords mark, incised model No.A46, impressed numbers
14.5cm high, some restoration

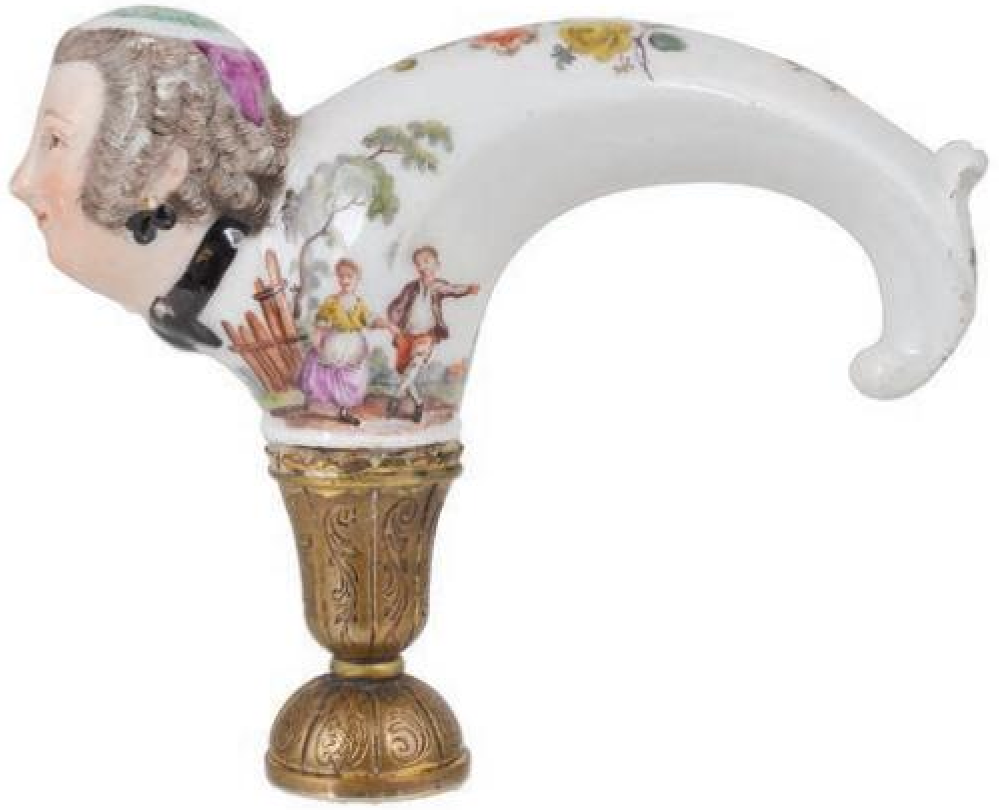
£400-600

304

A MEISSEN GROUP, 'SMELL', LATE 19TH CENTURY

from the set of the senses after the models by J.C. Schoenheit, the young woman smelling a posy seated beside a table supporting a flask and a basket of flowers, shaped rectangular base, underglaze blue crossed swords mark, impressed number, incised model number E5, painted number 29.
14cm high

£180-220



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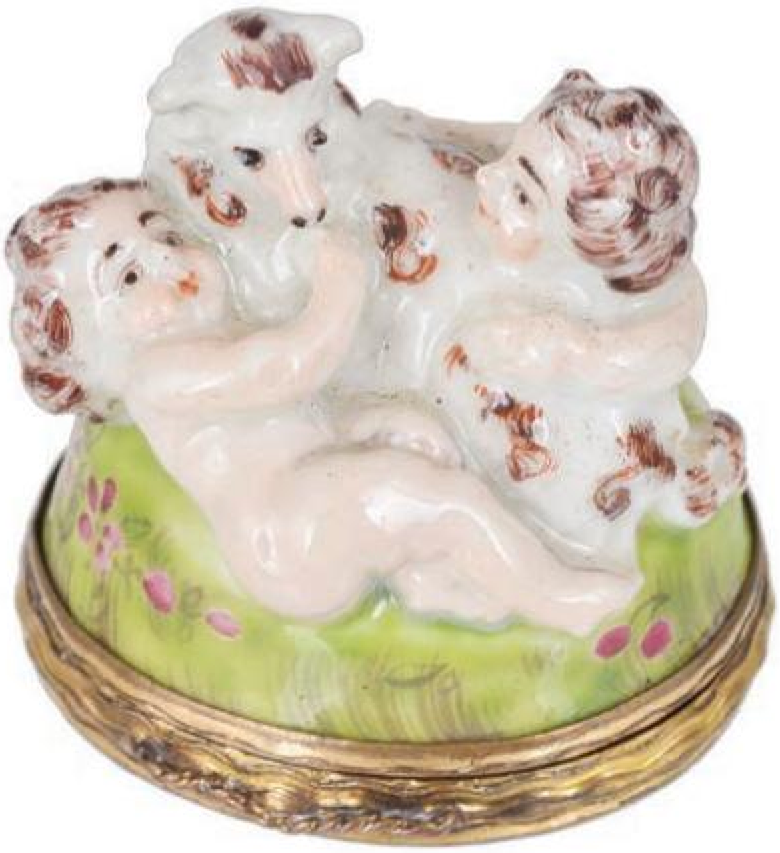


306

305

A MEISSEN CANE HANDLE, CIRCA 1765

of Frauenkopf form, with a tapering scrollwork body, the edge of the base painted with a small vignette of figures in a landscape, later fitted with a gilt-metal-mounted bloodstone seal of circa 1860 of an Earl's coronet with possible cipher SF
11cm long

Provenance: A Private Irish Collection

A cane handle of similar form is in the Cummer Gallery of Art, Florida, illustrated in the catalogue, *The Wark Collection - Early Meissen Porcelain*, 1984, p.246, no.596.

£500-800

306

A ST JAMES'S (CHARLES GOUYN'S FACTORY) BONBONNIERE, CIRCA 1755

modelled as two putti embracing a sheep on a grassy mound painted with flowers, the interior with scattered flowers, with hinged gilt-metal rim mount, the enamelled copper lid painted en grisaille against a green ground with winged cherubs amid clouds, the interior lid enamelled with a contemporary miniature of a young gentleman wearing a pink coat
4.3cm high, some restoration, fine cracks to the enamel

Formerly identified as 'Girl-in-a-Swing Factory', Charles Gouyn's ware comprise 'toys' and small figures, the bonbonnières usually set with enamelled copper lids as here. A similar example, the enamel lid painted with flowers, is illustrated by G.E. Bryant, *The Chelsea Porcelain Toys*, London, 1925, pl.46, no.2. Perhaps given as a love token, the contemporary English enamel portrait miniature to the interior may depict the original donor of this box.

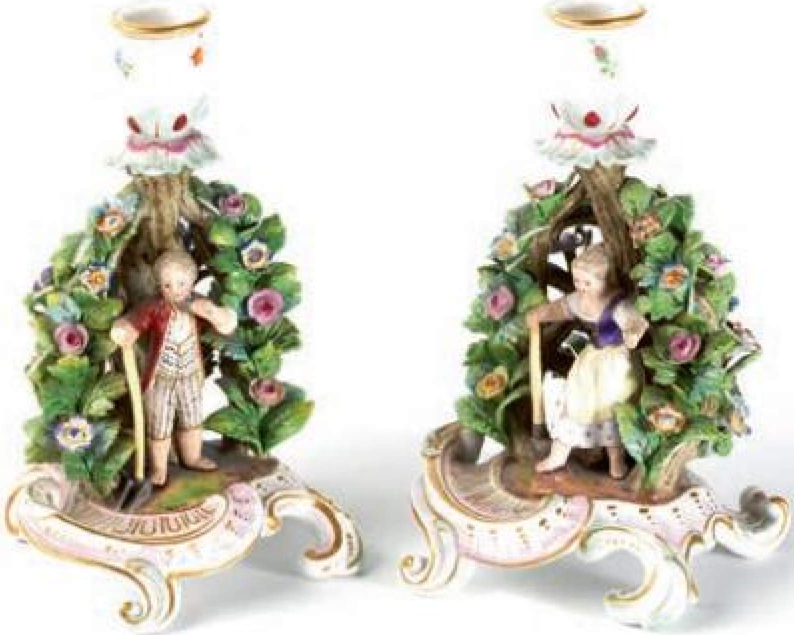
£800-1200

307

A MEISSEN GROUP OF ICE SKATERS, MID 19TH CENTURY

after an 18th century model, the behatted gentleman kneeling to tie the skate to his companion's shoe, gilt edged scroll moulded base, blue crossed swords mark, incised model No.36, further incised numerals and painted initial R
14.5cm high, some restoration

£600-800



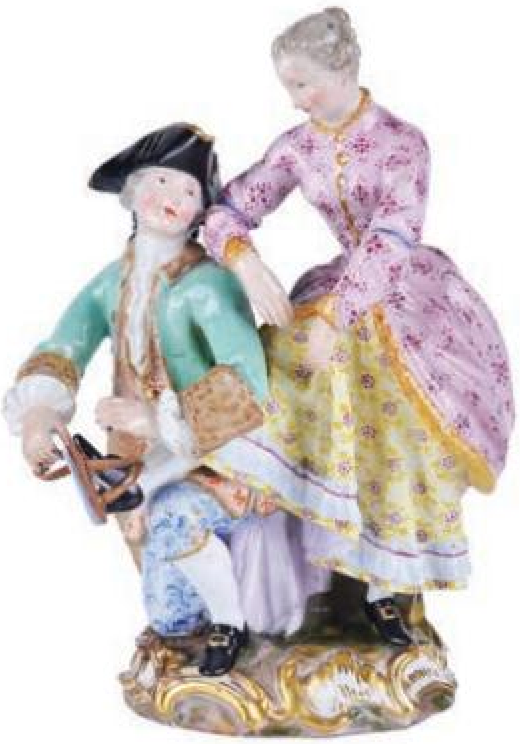
308

308

A PAIR OF MEISSEN FIGURAL SMALL CHAMBERSTICKS, LATE 19TH CENTURY

each modelled as a boy or girl gardener standing within a flowering arbour below the candle sconce, on a gilt-edged Rococo scroll base, with naturalistic branch-form handle to rear, underglaze blue crossed swords marks, one with incised model No.2869, painted number 10.
13.5cm high
(2)

£180-220



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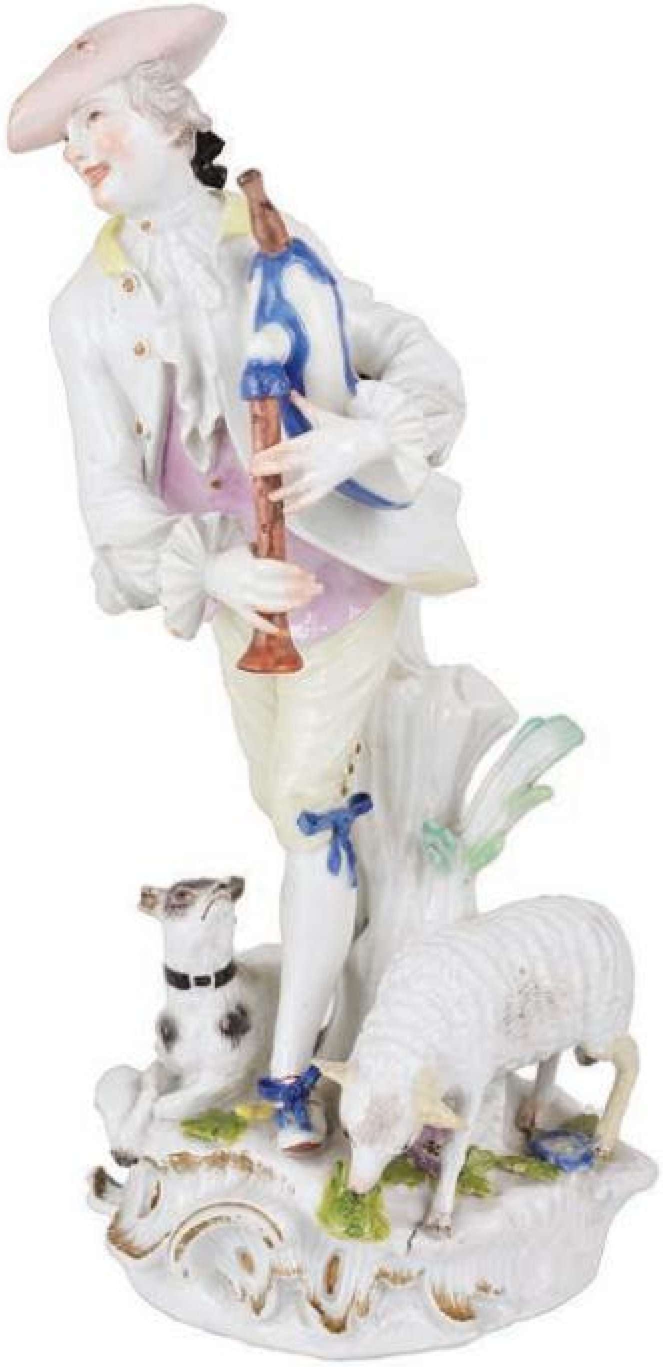

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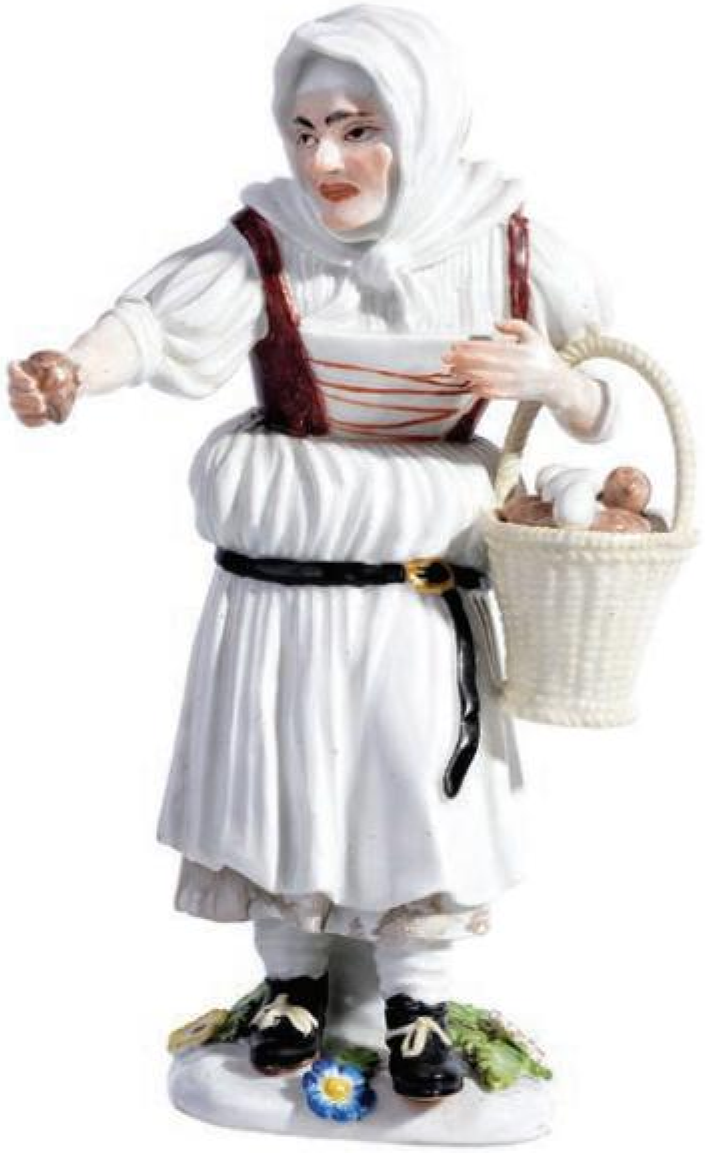


310

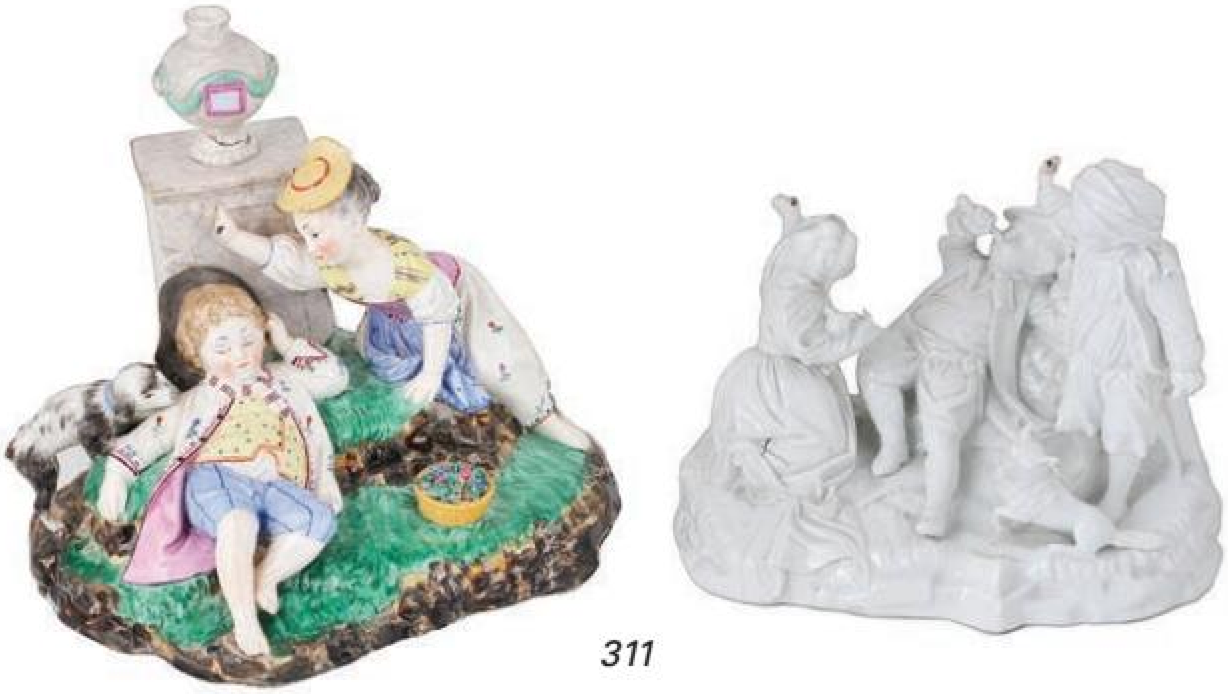
309

A MEISSEN LARGE FIGURE OF A SHEPHERD, CIRCA 1755

standing playing bagpipes, a grazing sheep and a recumbent dog at his feet, his clothes picked out in pale yellow, puce and blue on a Rococo scroll-edged base picked out in gilding, underglaze blue crossed swords mark to rear of base
25.5cm high

Provenance: A Private German collection, acquired from Bernard Moutier Antiquités, Paris, in October 1964.

£500-800



311

310

A MEISSEN FIGURE OF AN EGG-SELLER, CIRCA 1745

modelled by Johann Joachim Kändler (1706-1775), from the series of Parisian street traders, the old woman carrying a basket of eggs over her left arm and proffering an egg in her right hand, the shaped base applied with flowers
18cm high, restoration to basket and to one foot

See the similar figure selling fruit, after Bouchardon's 'Cris de Paris' drawings, illustrated by Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, Vol.I, pp.86-87. For another Meissen egg-seller, see Christie's, London, 30 May 2012, lot 659.

£1000-1500

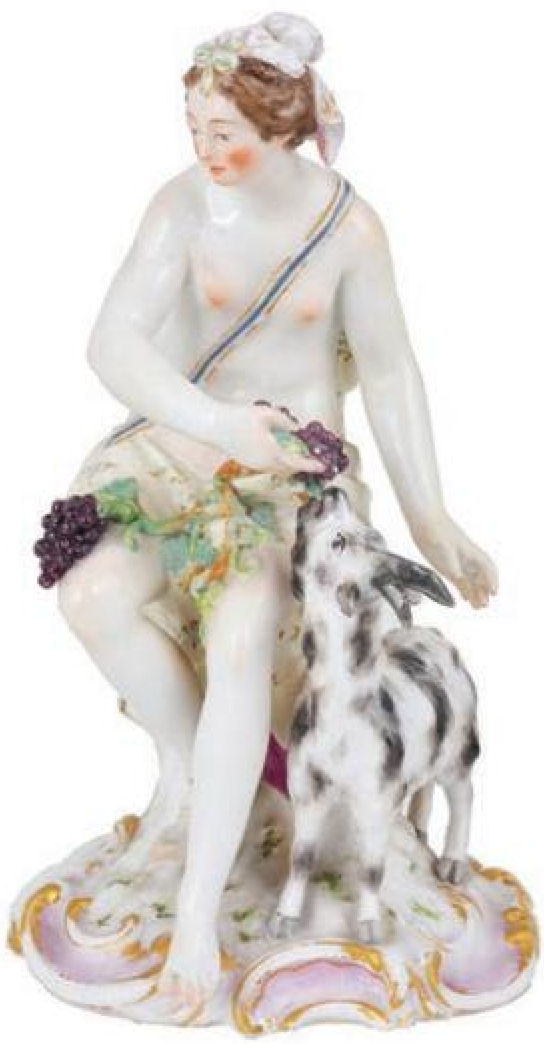
311

A HOECHST FIGURE GROUP, 'KINDERIDYLL', CIRCA 1775

modelled by Johann Peter Melchior (1747-1825), in the white, with three children, a dog and a kitten playing beside ruins, naturalistic base, wheel mark in underglaze blue, *19cm wide*; together with **a Höchst-Damm group, 'Der Bekränste Schläfer', mid 19th century**, after the model by Melchior, with a shepherdess trying to wake her companion beneath an urn on a plinth, blue wheel and letter D mark, *22cm wide*
(2)

Provenance: A Private Irish Collection

£300-400



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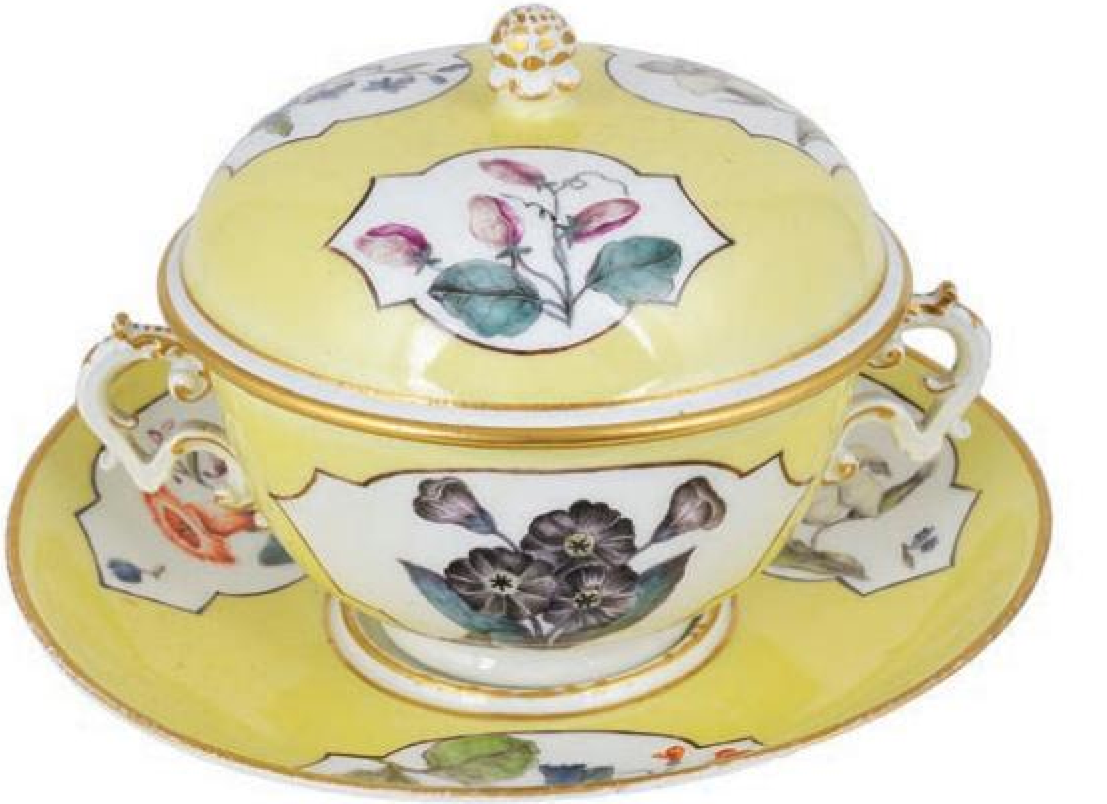


313

312
A BERLIN FIGURE OF A BACCHANTE FEEDING A GOAT, CIRCA 1775
modelled by Wilhelm Christian Meyer (1726-1786), the scantily clad nymph seated on a tree stump, a vine draped across her lap from which she proffers the goat a bunch of grapes, mound base with gilt detailed Rococo scrolls, incised C.M., underglaze blue sceptre mark
20cm high

Provenance: A Private German Collection

This maenad with the goat emblematic of lust is one from a series of five bacchic followers produced by K.P.M. Three other figures from the series, all in the Kunstgewerbemuseum Berlin, are illustrated by Erich Köllmann and Margarete Jarchow, *Berliner Porzellan*, Munich, 1987, Vol. II, Figs.177, 178 & 180. For other examples see Georg Lenz, *Berliner Porzellan, Die Manufaktur Friedrichs Des Grossen 1763-1786*, Berlin, 1913, Vol.II, pl.109.

£500-800

313
A MEISSEN ECUELLE, COVER AND STAND, CIRCA 1750
the yellow ground painted in the manner of Johann Gottfried Klinger (1711-1781) with cut flowers in quatrefoil panels edged in enamel, the ear-shaped handles and finial picked out in gilding, underglaze blue crossed swords marks
stand 17.5cm diameter

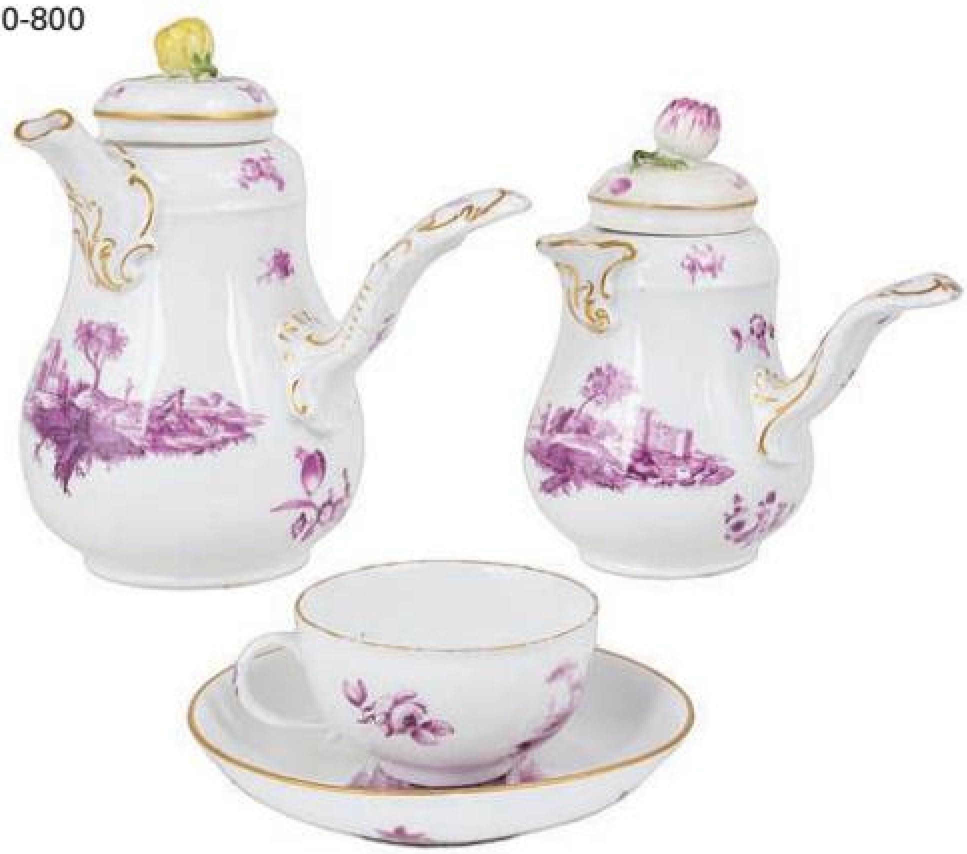
Provenance: A Private German Collection, acquired from Fischer-Böhler Antiquitäten, Munich in July 1965; by repute earlier in the Erich von Goldschmidt-Rothschild Collection

£1000-1500

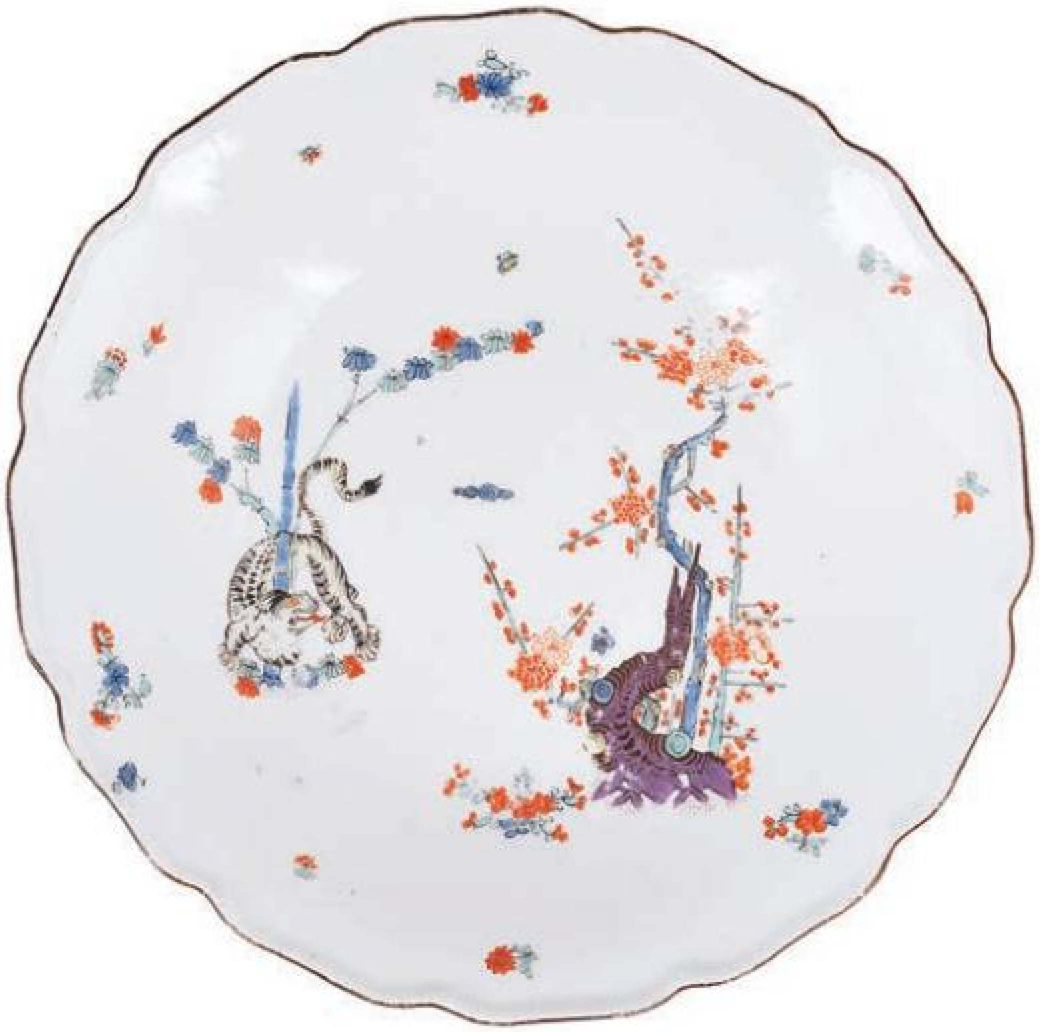
314
A MEISSEN HOT CHOCOLATE POT AND COVER AND A HOT MILK JUG AND COVER, CIRCA 1750-65
baluster, the scrollwork spouts and handles at right-angles picked out in gilding, the covers with flower finials, with ozier moulded bands at the rims, painted with landscape vignettes in puce, underglaze blue crossed swords marks, *chocolate pot 14.5cm high*; together with **a Meissen teacup and saucer, mid 18th century**, painted in puce with Watteauesque scenes, underglaze blue crossed swords marks
(6)

Provenance: A Private Irish Collection

£500-700



314



315

315

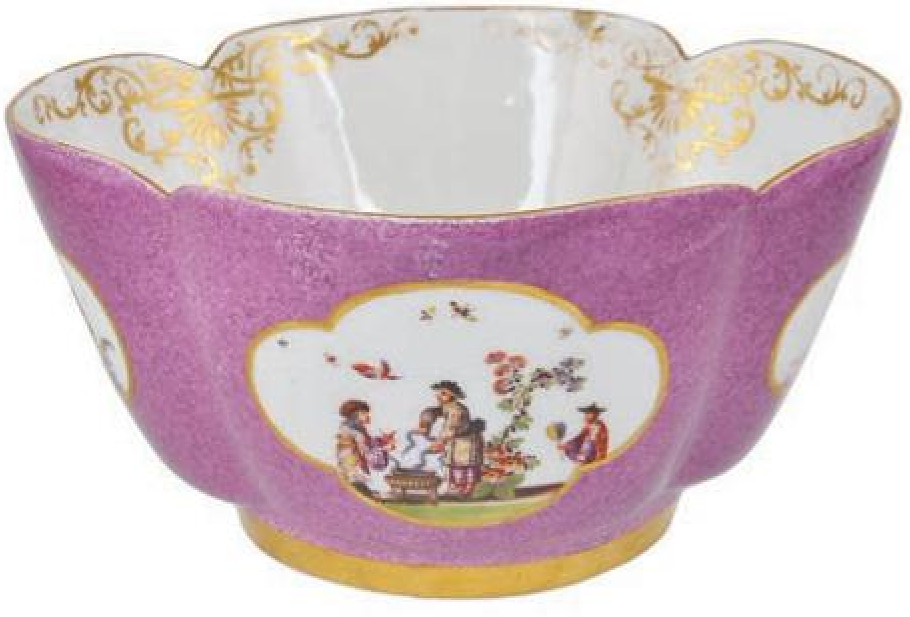
A MEISSEN 'GELBER LOEWE' DISH, CIRCA 1740

the shallow bowl painted in the Kakiemon style with the 'Yellow Lion' pattern of a large feline curling around a flowering bamboo shoot opposite a flowering prunus issuing from a gnarled tree stump, with scattered indianische Blumen, the shaped rim edged in brown, underglaze blue crossed swords mark
23.5cm diameter

Provenance: A Private Irish Collection; acquired in Dublin in 1949

See Julia Webber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, Vol. II, Munich, 2013, pp.265-274 for further discussion of the 'Gelber Löwe' pattern.

£1000-1500



316

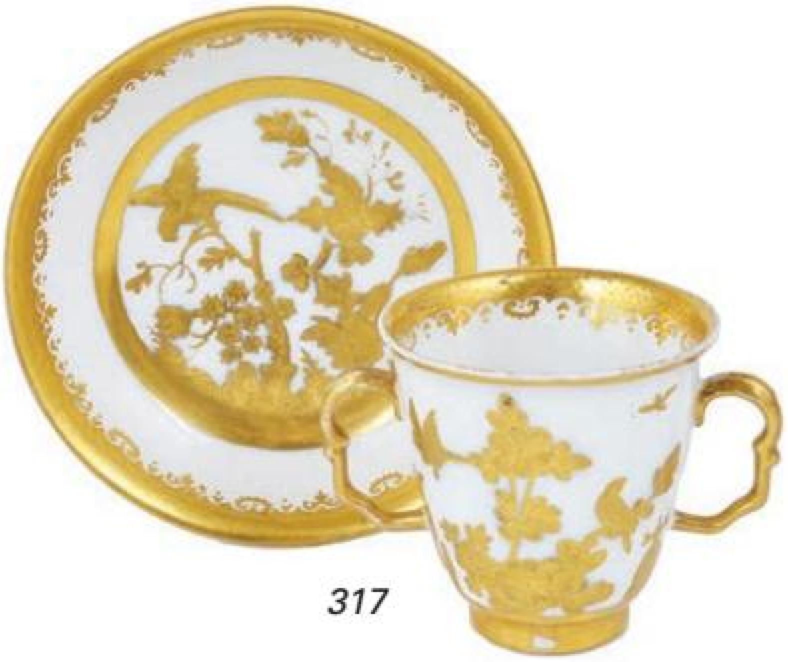
316

A MEISSEN BOWL, CIRCA 1735

quatrefoil, the puce ground reserving four quatrefoil cartouches finely painted with chinoiserie figures at various pursuits in the manner of Philip Emmanuel Schindler (b.1695), the interior with a similar scene within Böttger-lustre, puce and iron-red scrollwork below a gilt scroll rim, underglaze blue crossed swords mark, incised '//' mark
16.5cm long

A tea canister painted with chinoiserie scenes in a similar manner was sold in these rooms, 25 May 2016, lot 20.

£800-1000



317

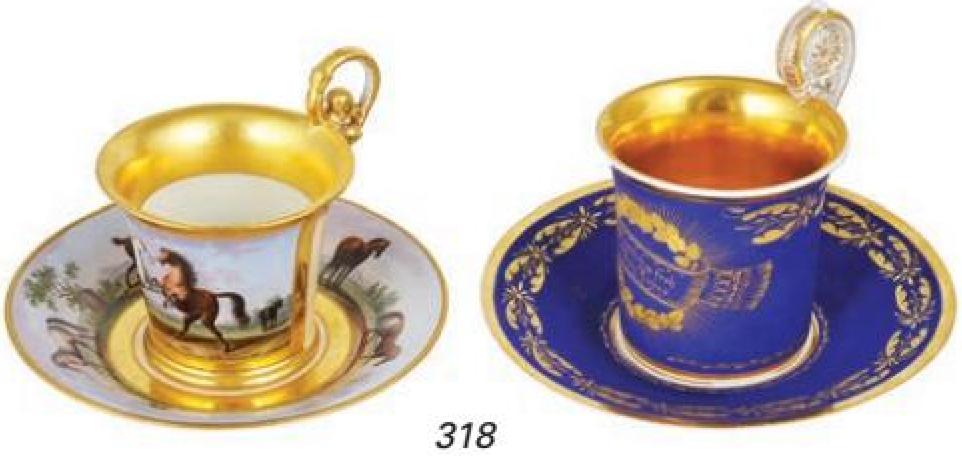
317

A MEISSEN TWO-HANDLED BEAKER AND SAUCER WITH AUGSBURG GILT DECORATION, CIRCA 1725

with tooled gilding over the underglaze blue painted Fels- und Vogel pattern, undersides with underglaze twin concentric circles and blue crossed swords marks, the cup initialled D.H. to the rim, the saucer intialled R between the blades of the mark

Provenance: A Private German Collection

£400-600



318

318

A VIENNA CABINET CUP AND SAUCER AND A BERLIN CABINET CUP AND SAUCER, 1821 AND CIRCA 1830 RESPECTIVELY

the Vienna example painted with horses in landscapes within gilded bands, shield marks in underglaze blue, cup incised 821, the Berlin cup and saucer with matt blue ground and gilt decoration, the cup inscribed in German 'May your life be lucky and happy' on a banner over a wreath of roses, gilt interior, sceptre marks in underglaze blue, numbered 28 to saucer, 25 to cup

Provenance: A Private Irish Collection

£400-600

319
A HOECHST TEACUP AND SAUCER AND A FUERSTENBERG TEACUP AND SAUCER, BOTH CIRCA 1765
the Höchst example finely painted with birds perched in branches and small scattered insects, crowned wheel marks in underglaze blue, incised marks, the Fürstenberg example painted with landscape vignettes with formal gilt scrollwork rim borders, F marks in underglaze blue, incised and impressed marks; together with **a Meissen Hausmaler teabowl, circa 1740**, with underglaze blue Fels- und Vogel pattern enriched in the workshop of F.J. Ferner in enamels and gilding with flowers and a cockerel, the interior with further flowers, figures and buildings, underglaze blue crossed swords and numerals
(5)

Provenance: A Private Irish Collection; the Höchst, with F.I. Block, Knightsbridge, London (paper label to saucer)

£500-700

320
A PAIR OF MEISSEN OUTSIDE DECORATED TOPOGRAPHICAL PLATES, 1840s
painted with views of Hamburg, one depicting the harbour busy with sail and two paddle steamers, eponymously titled, the other with a view of the New Exchange, titled 'Die Neue Börse', the fuchsia borders with gilt bands, cancelled crossed swords marks in underglaze blue, incised marks and impressed numerals, *25.5cm diameter*; together with **a Berlin topographical plate, early 19th century,** painted in monochrome with a German townscape of a church before a green within gilt bands, with moulded gilt beading to the rim, underglaze blue sceptre mark, impressed numeral, *20.5cm diameter*
(3)

Provenance: A Private Irish Collection; the Berlin plate, The Arthur Hurst Collection, Sotheby's, London, 5 July 1940, lot 217 (part lot).

£300-500

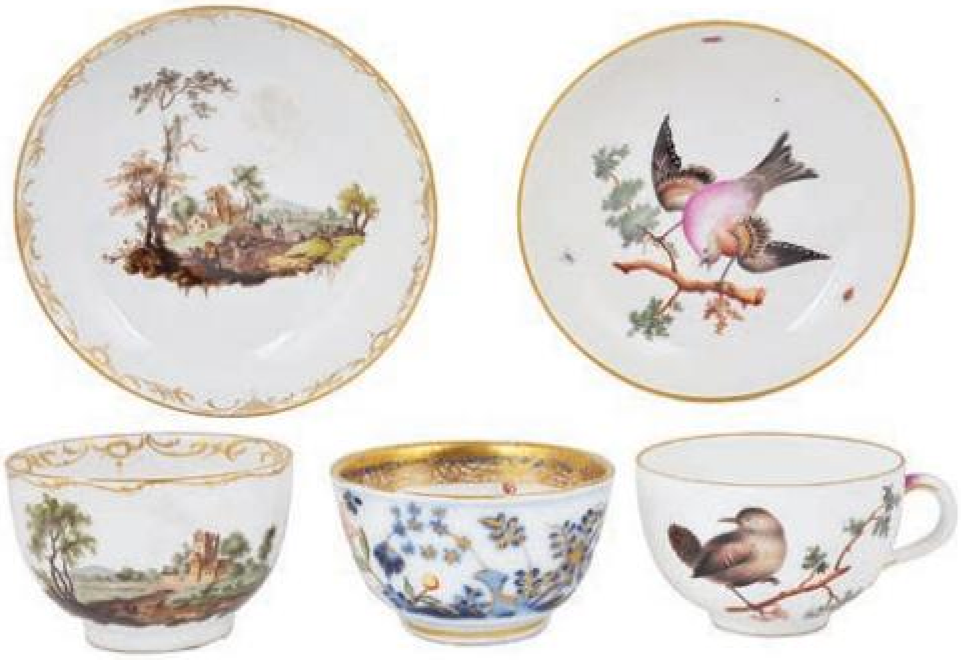
321
THREE WORCESTER DISHES, CIRCA 1775-80
comprising a scalloped dessert plate decorated in the Giles workshop, painted with a florally sprigged Classical urn, the 'wet blue' ground border gilded with a band of anthemion within a further band of fruit-laden vines, blue crescent mark, *21cm diameter,* a lobed dessert plate painted with a vignette of fancy birds within a basketwork moulded border and gilt rim, *20cm diameter,* and a lozenge shaped dish painted with fruits, the blue ground border highlighted with caillouté gilding, blue crescent mark, *23.5cm*
(3)

Provenance: A Private Irish Collection

£300-500

322
A PAIR OF MINTONS AESTHETIC MOVEMENT BONE-CHINA MOON FLASKS, 1870s
the discoidal bodies painted with garden birds in flight or perched in branches against a turquoise ground, the sides, feet and bulbous mouths painted to imitate Japanese cloisonné enamel, gilt ruyi sceptre shaped handles, indistinct impressed marks
33cm high, some damage and wear

£300-500



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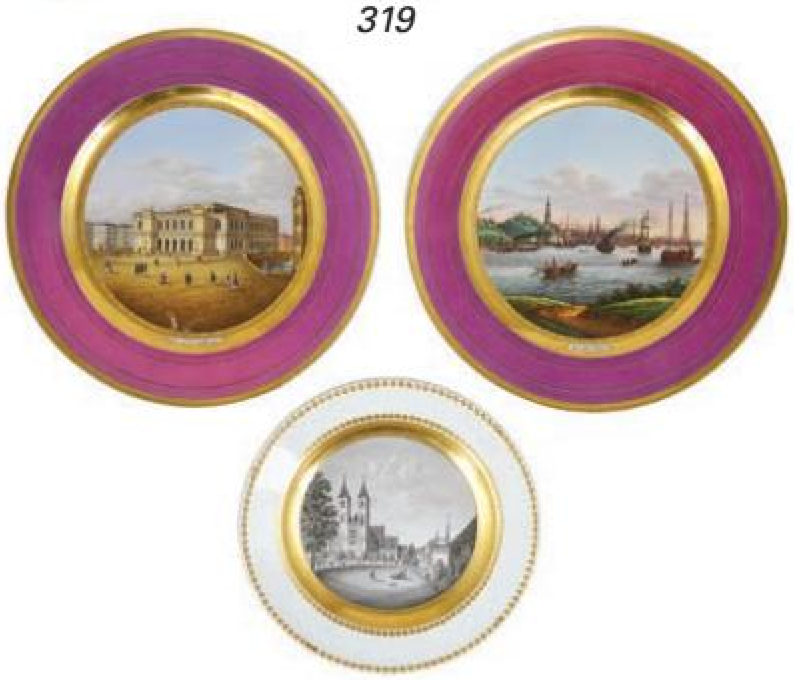

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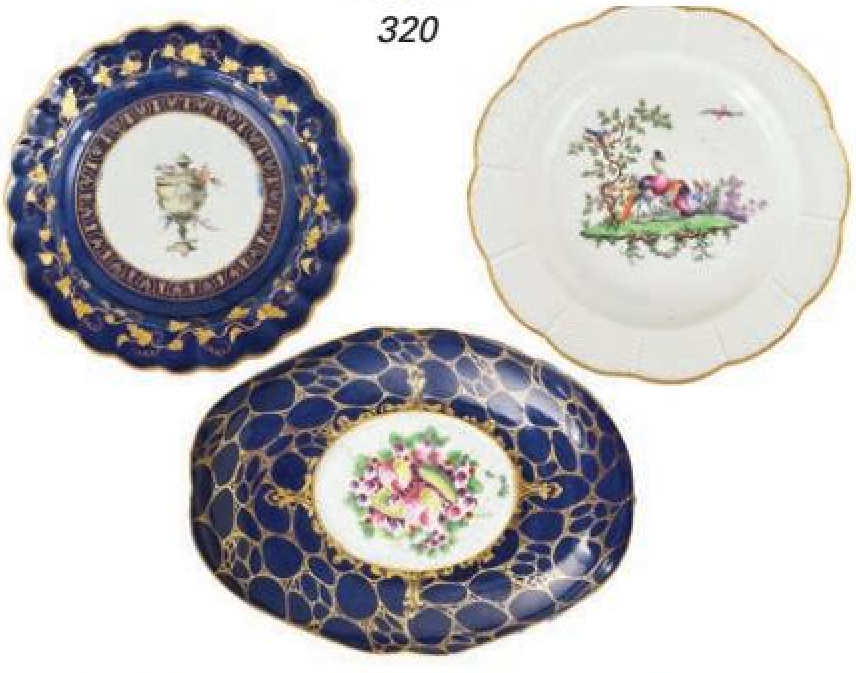

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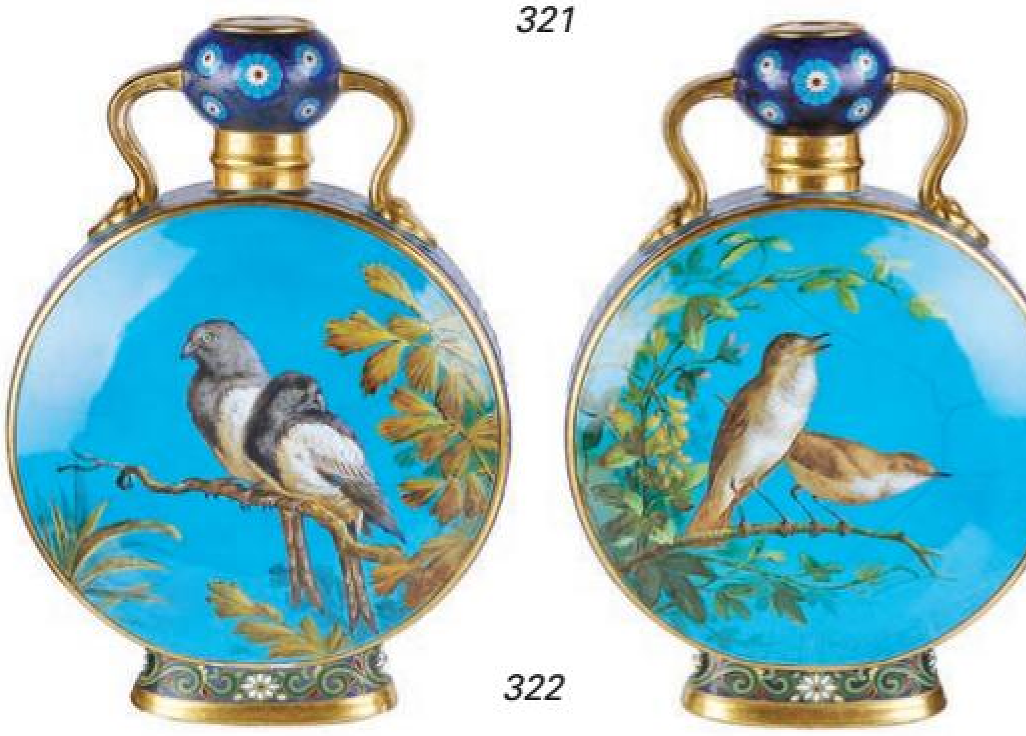

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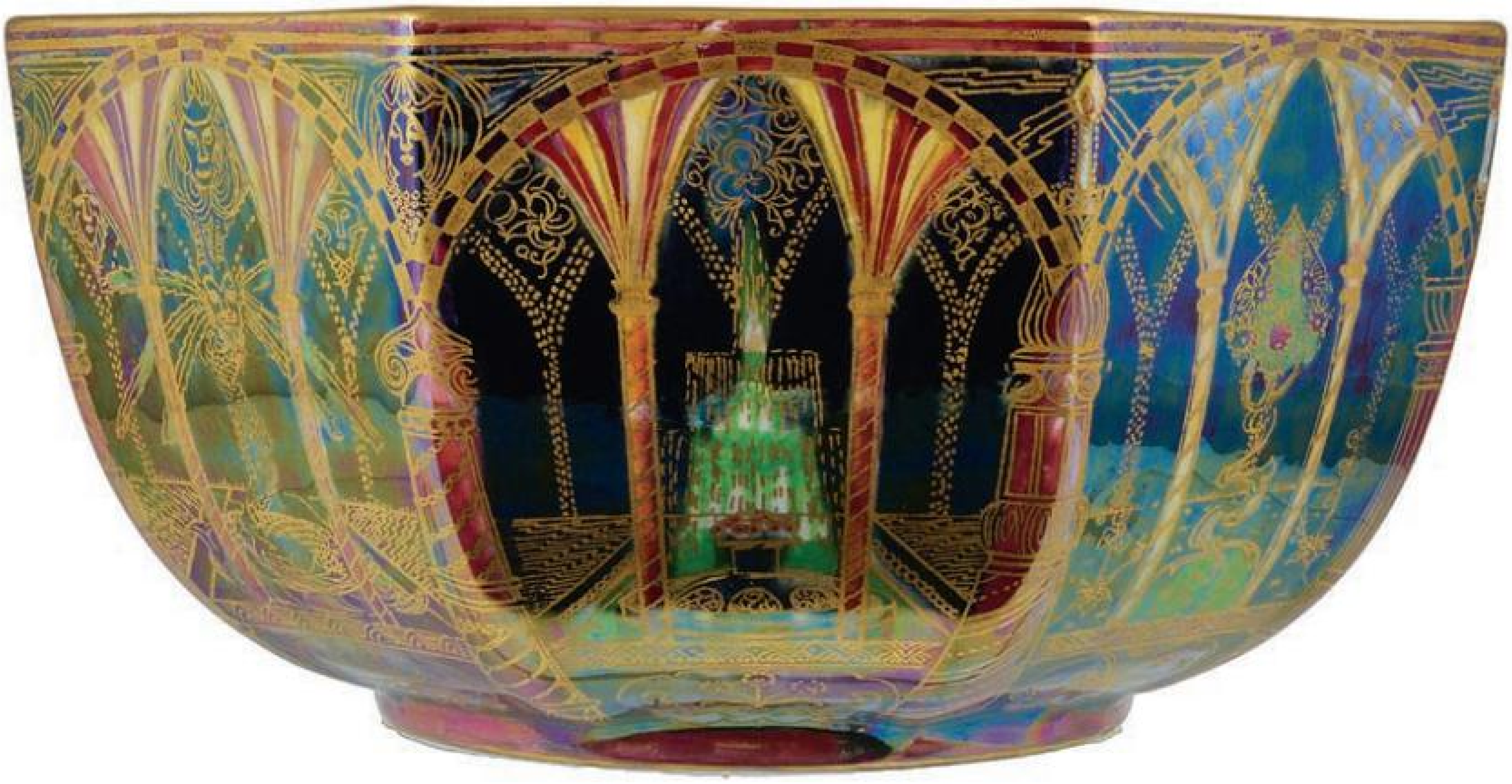

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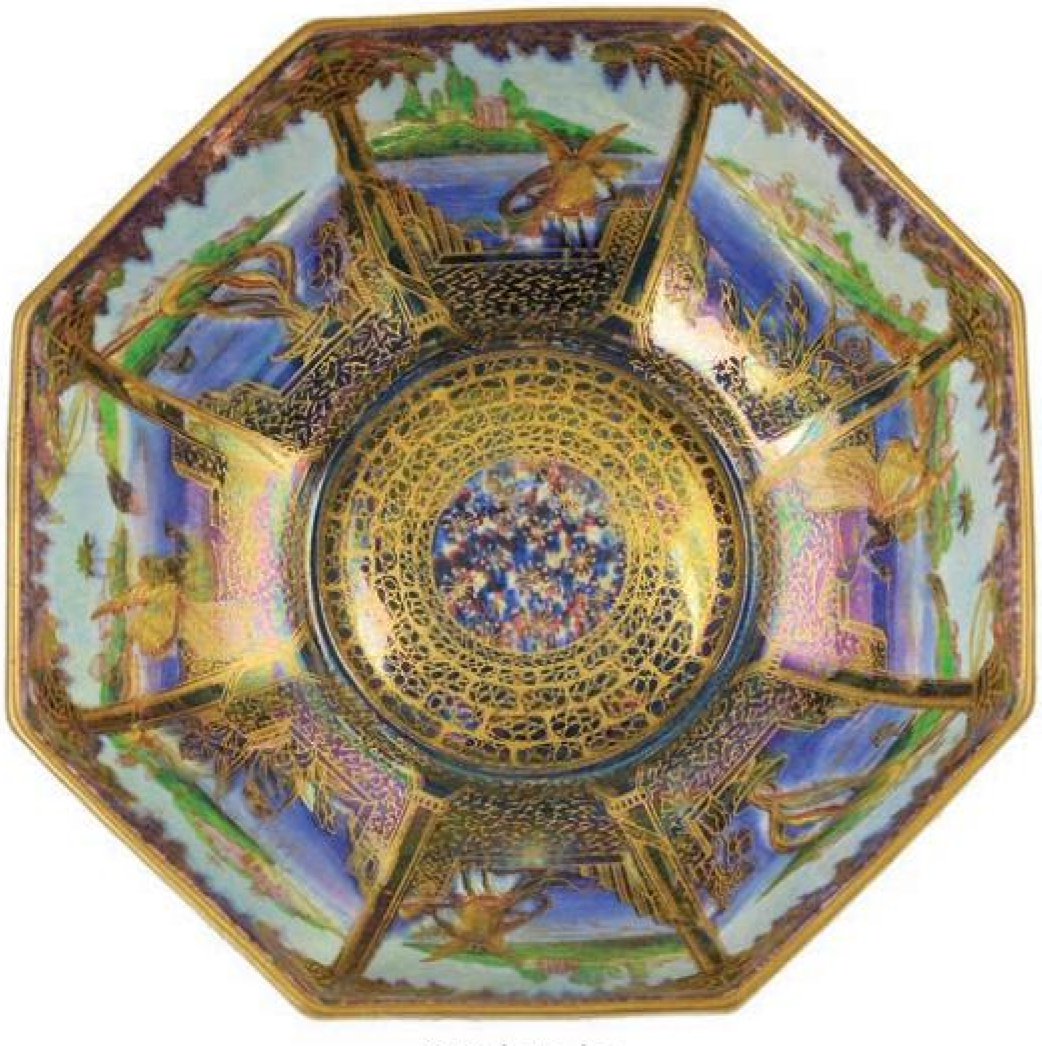
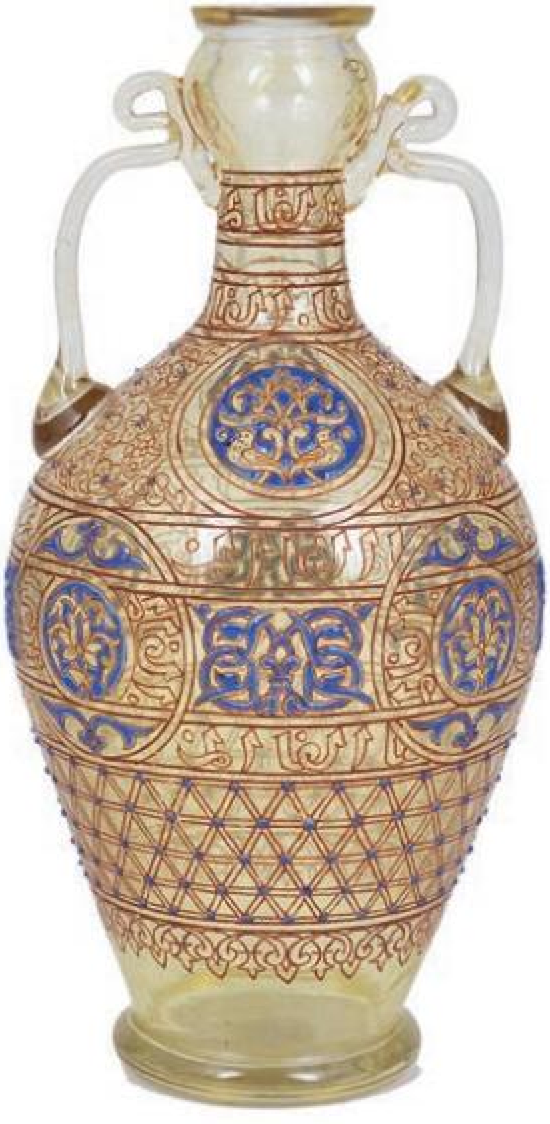


323 interior



324

323
A WEDGWOOD FAIRYLAND LUSTRE BOWL, CIRCA 1925
designed by Daisy Makeig-Jones (1881-1945), octagonal, the exterior with the 'Moorish' pattern, the interior with 'Smoke Ribbons', printed Portland vase mark, numbered Z5125
22cm wide

£2500-3500

324
A FRENCH ENAMELLED GLASS MAMLUK STYLE FLASK, PHILIPPE-JOSEPH BROCARD, PARIS, LATE 19TH CENTURY
bottle shaped, the amber tinted glass covered in red line borders, gilt scrollwork and stylised Arabic inscriptions and blue enamel roundels and knot motifs, applied with loop and scroll handles between neck and shoulder, underside signed *Brocard* in iron red script
17cm high

£1000-1500

325

326

327

325
TWO PERSIAN SILVER CANDLESTICKS, ISFAHAN, MID 20TH CENTURY
with vase shaped stems and typical flat-chased and engraved foliate decoration, one stamped 'Vahe' and 'Vartan'
19.5cm high, 375gr

£150-250

326
AN OTTOMAN EMPIRE SILVER BOWL, POSSIBLY GREEK, LATE 19TH CENTURY
circular, the sides boldly chased with two bands of owls and other birds amid trailing roses, the bottom with a scrolling foliate rosette, with Tughra and Sah marks
19cm diameter, 401gr (12oz)

£120-180

328

327 ‡
A PAIR OF SILVERED CANDLESTICKS, PERSIA, LATE 19TH CENTURY
on octagonal bases, with openwork arabesque decoration, the waist fringed with pendants, cup-shaped lampholders
37cm high

Provenance: Private European Collection

£200-300

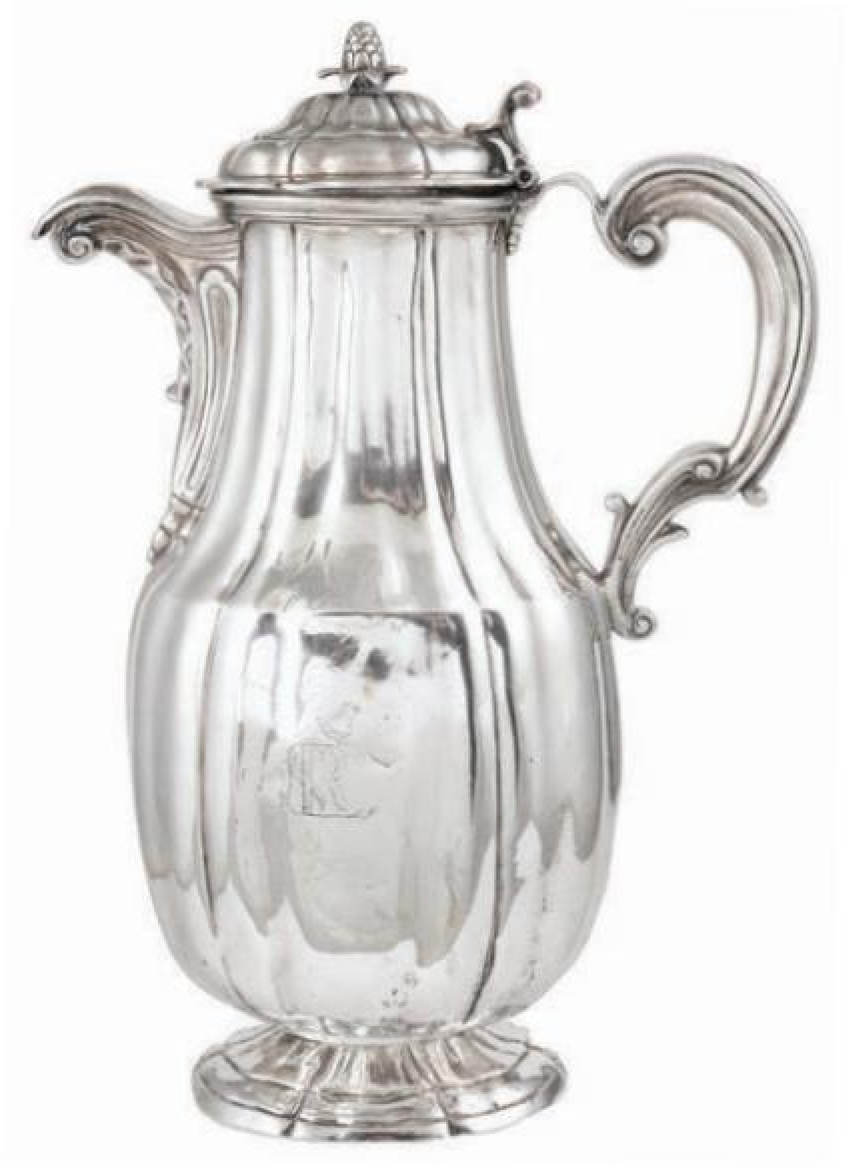
328
A PERSIAN SILVER BOX, ISFAHAN, MID 20TH CENTURY
square, all over geometric engraved decoration, stamped 'Vartan A.O.', *12cm wide*; together with **a Persian silver cigarette case, Isfahan, mid 20th century**, the rectangular case and circular bowl with typical engraved decoration
599gr
(2)

£120-180

329

329
AN EGYPTIAN SILVER MODEL OF A NARGILEH, CAIRO, CIRCA 1949
the knopped stem partially decorated with foliate strapwork, with chained tamper, *15.5cm high*; together with **a blue glass rosewater sprinkler, probably Beykoz, 20th century**, pedestal bud vase form with gilt foliate decoration, *27.5cm high*
(2)

£100-200



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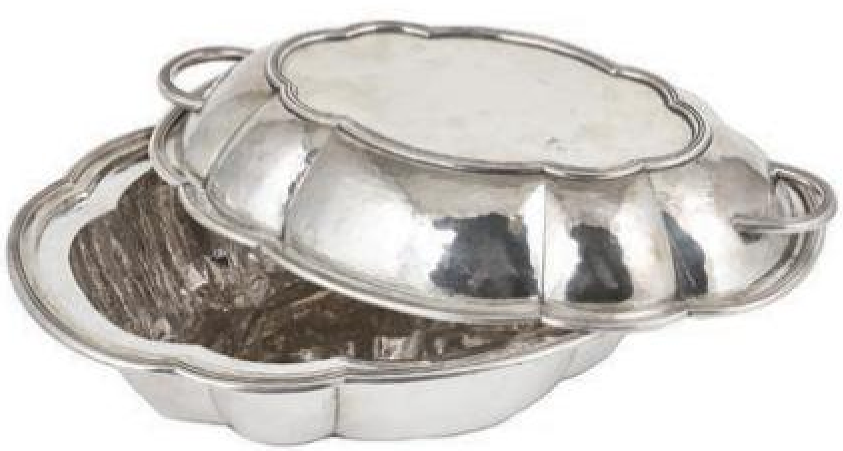
330

A SPANISH SILVER EWER, MAKER'S MARK INDECIPHERABLE, ASSAY MASTER FELIX LEONARDO DE NIEVA, MADRID, 1750s

the ribbed oval baluster body with engraved SR monogram, scroll handle, domed lid with pineapple finial and volute thumbpiece, moulded and leaf spout
25.5cm high, 932gr (30oz)

£1200-1800



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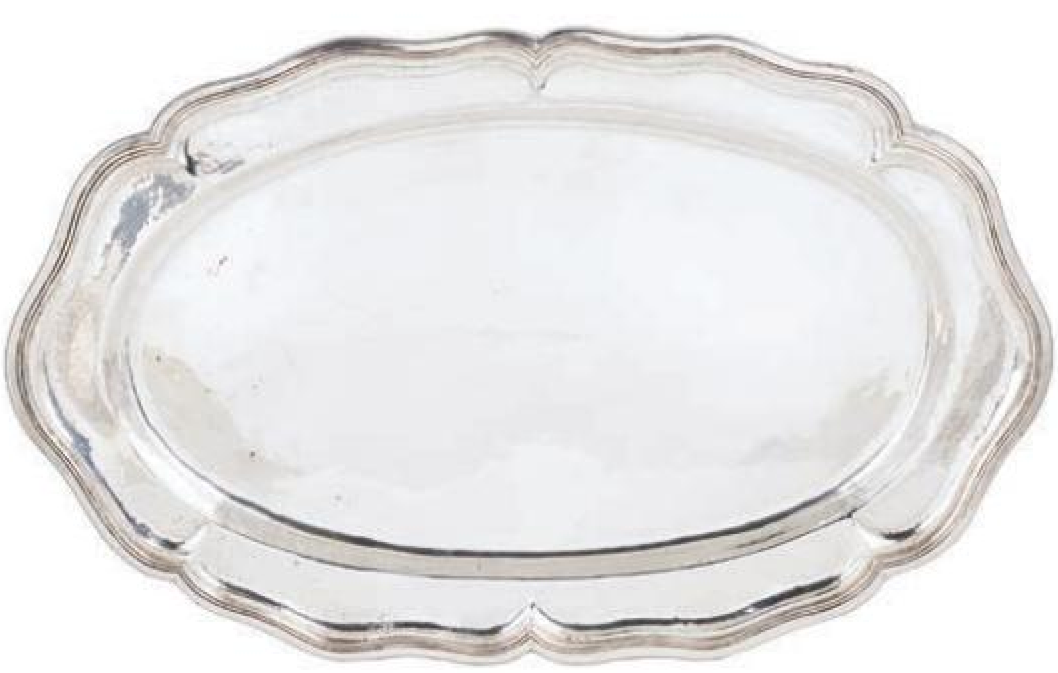
331

A SPANISH SILVER ENTREE DISH AND COVER, MANUEL GARRIDO FOR PLATERIA LOPEZ, MADRID, MID 20TH CENTURY

shaped oval, hammer finished and with applied reeded rims, the cover with applied reeded loop handles, 915 standard
34cm long, 1591gr (51oz)

£500-600



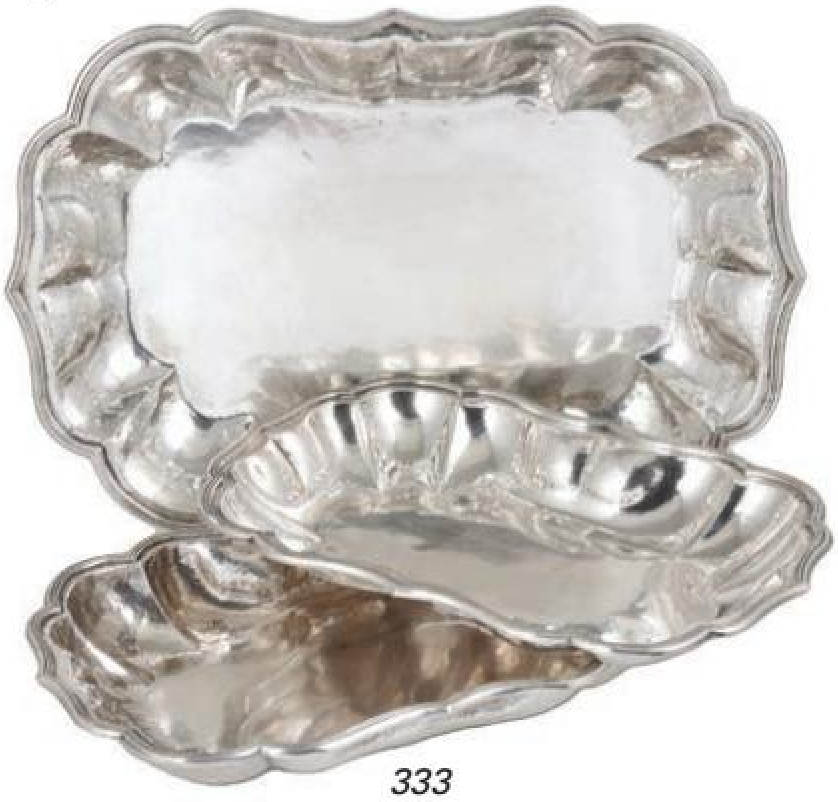
332

332

A SPANISH SILVER MEAT DISH, MID 20TH CENTURY

similar to the preceding lot, shaped oval, hammer finished, with applied reeded rim, apparently pseudo marks
56cm long, 1930gr

£600-700



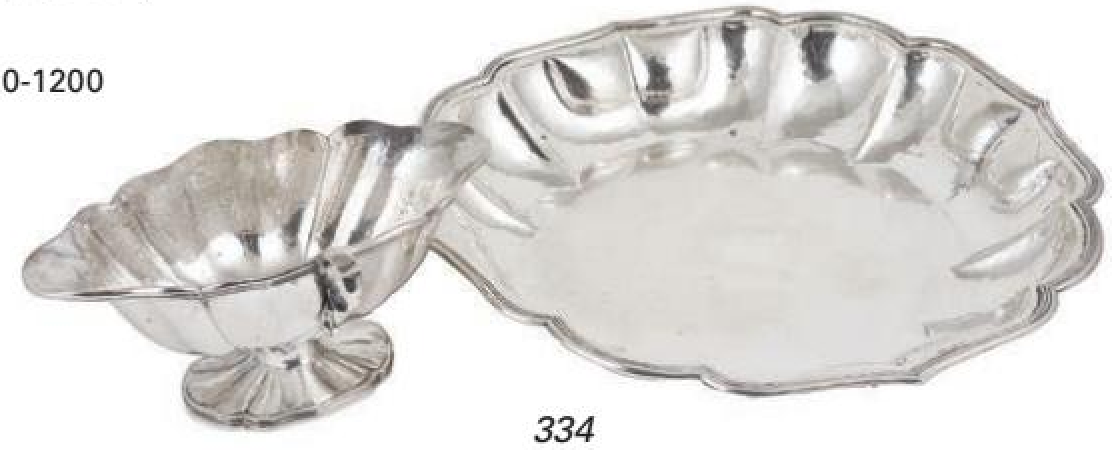
333

333

A PAIR OF SPANISH SILVER SERVING DISHES, MANUEL GARRIDO FOR PLATERIA LOPES, MADRID, MID 20TH CENTURY

similar to the preceding lots, in sizes, shaped oblong, hammer finished, with applied reeded rims, 915 standard, *45.5cm and 35cm long*; together with **another Spanish silver serving dish, mid 20th century**, similar, 915 standard, *34cm long*
3114gr (100oz)
(3)

£1000-1200



334

334

A SPANISH SILVER SERVING DISH AND A SAUCEBOAT, MANUEL GARRIDO FOR PLATERIA LOPEZ, MADRID, MID 20TH CENTURY

similar to the preceding lots, hammer finished, lobed and applied with reeded rims, the dish shaped square, the shaped oval pedestal sauceboat with single C-scroll handle, 915 standard
dish 36.5cm wide, sauceboat 23.5cm long, 1443gr (46oz)

£400-600

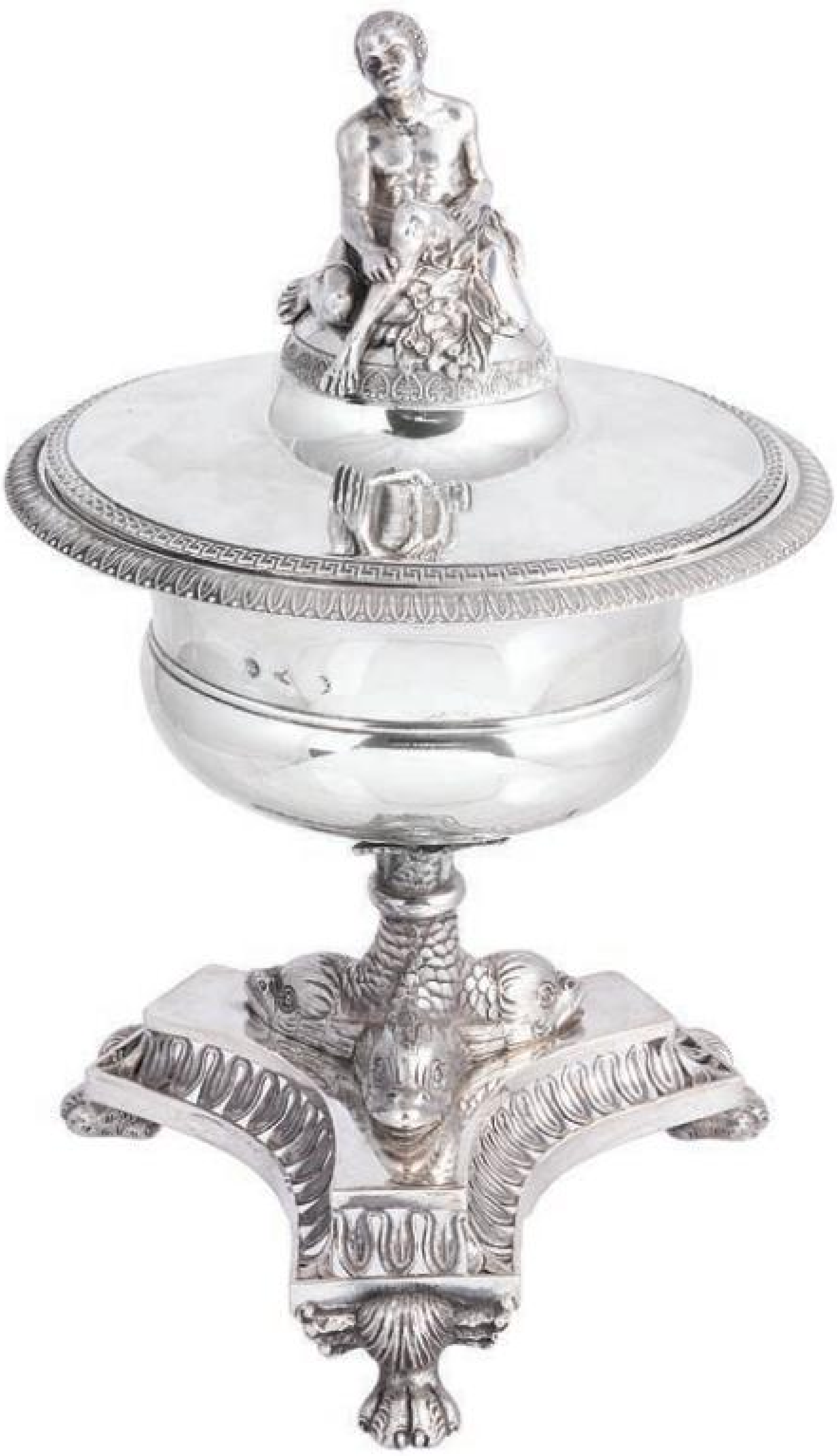
335

AN ITALIAN SILVER SUGAR VASE AND COVER, EMANUELE CABER, MILAN, CIRCA 1820

the triform base with openwork formal leaf border above cast shell and paw feet, the stem cast as three entwined Renaissance dolphins supporting a baluster bowl with everted milled rim, the domed cover with further milled borders and a figural finial cast as a young black man sitting on a bunch of fruiting branches (perhaps coffee branches)
23cm high, 766gr (24oz)

Emanuele Caber (1762-1850) operated premises under the sign of the 'Golden Deer' in the San Michele al Gallo quarter of Milan, using the circular maker's mark 'C under a deer' from 1812. V. Donaver - R. Dabene, *Argenti italiani dell'Ottocento*, Milan, 1989, Vol.2, p.121.

£2000-3000



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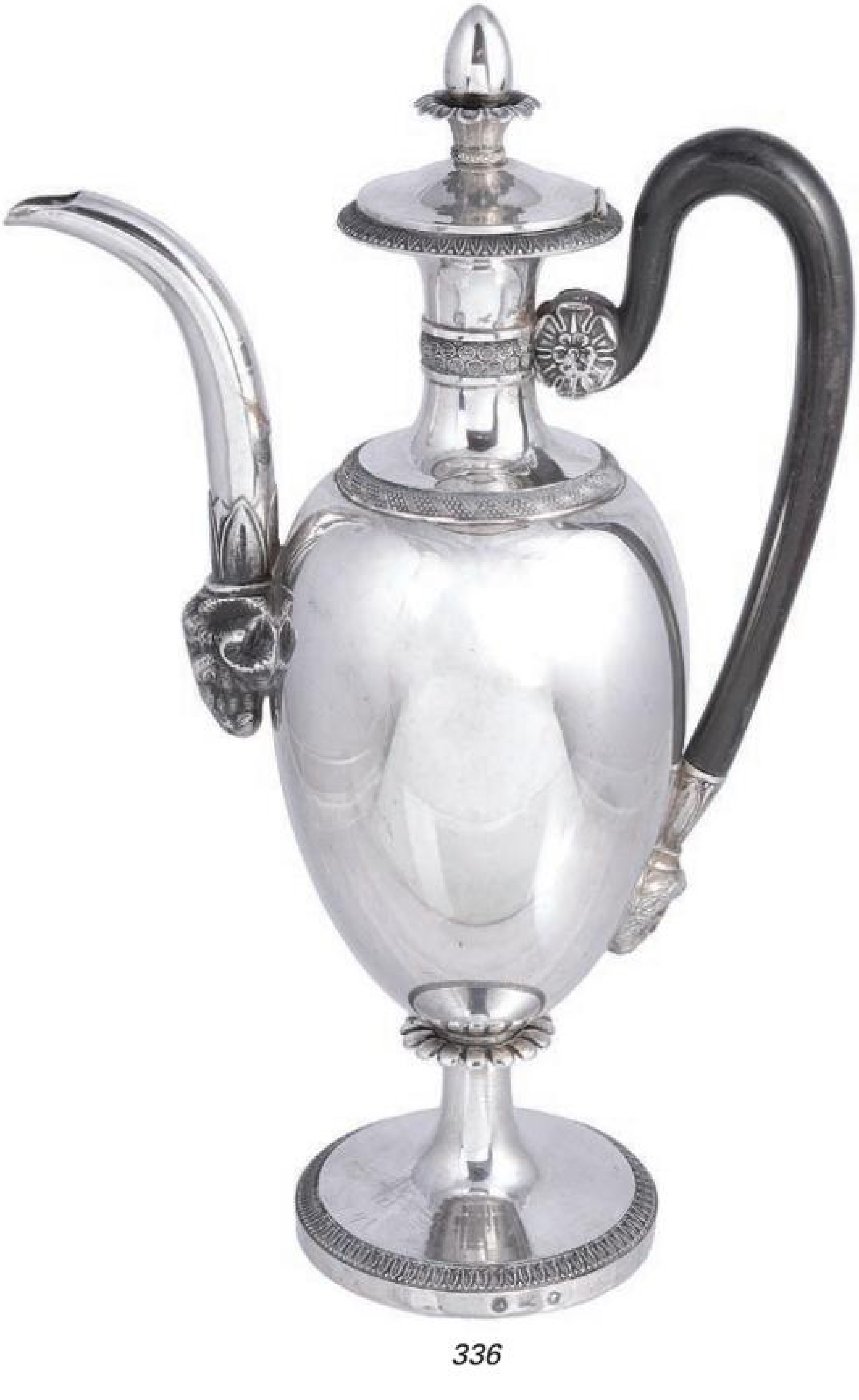


336

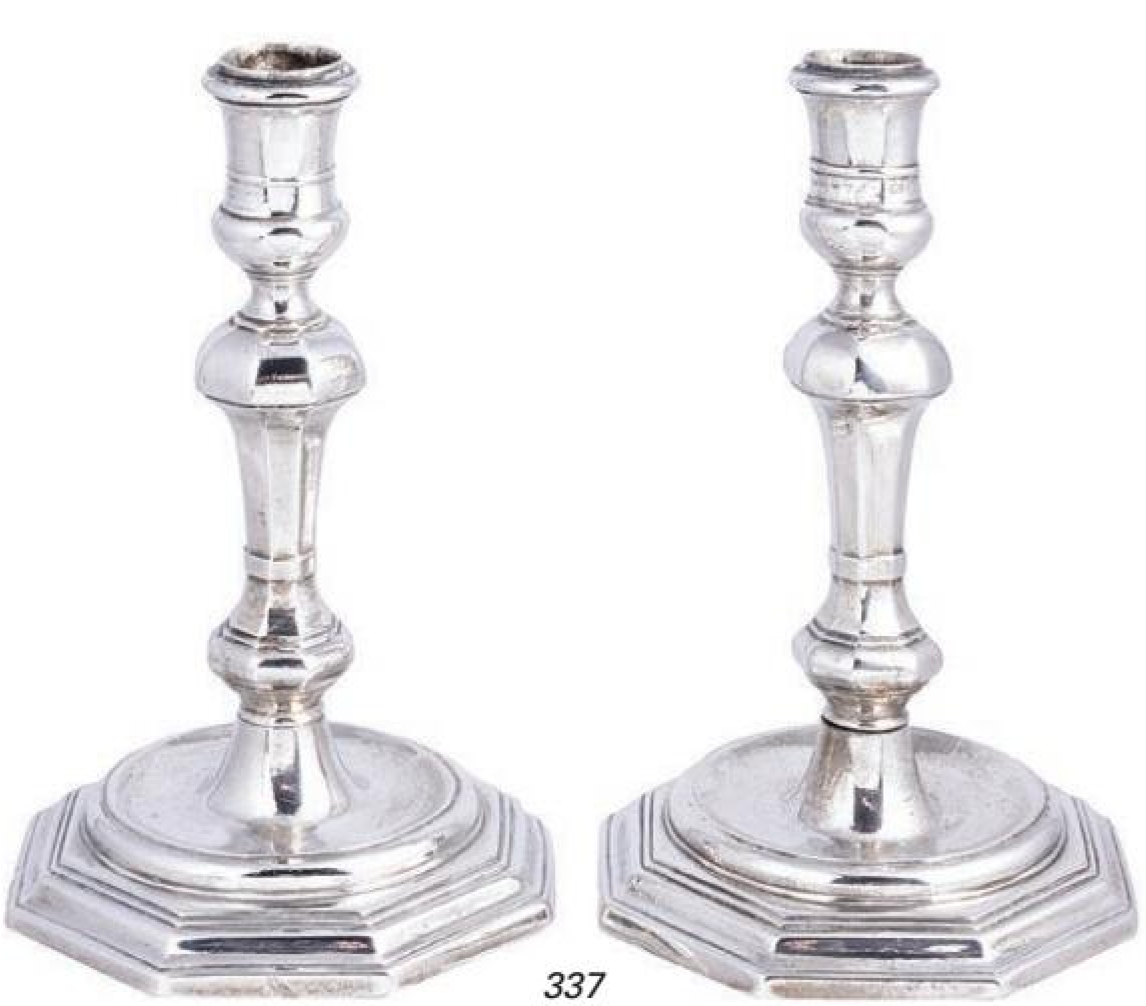
336

AN ITALIAN SILVER COFFEE POT, EMMANUELE CABER, MILAN, CIRCA 1820

with milled borders, the ovoid body on pedestal foot, with slender waisted neck, the lid with ovate finial, the spout issuing from a cast ram's head
30cm high, 682gr (22oz) including ebonised handle

Emanuele Caber (1762-1850) operated premises under the sign of the 'Golden Deer' in the San Michele al Gallo quarter of Milan, using the circular maker's mark 'C under a deer' from 1812. V. Donaver - R. Dabene, *Argenti italiani dell'Ottocento*, Milan, 1989, Vol.2, p.121. A number of coffee pots of similar form by Emanuele Caber are known: see Christie's, Rome, 7 December 2005, lot 261, Christie's, New York, 19 October 2004, lot 929 and Christie's, London, 16 November 2010, lot 369.

£2000-3000



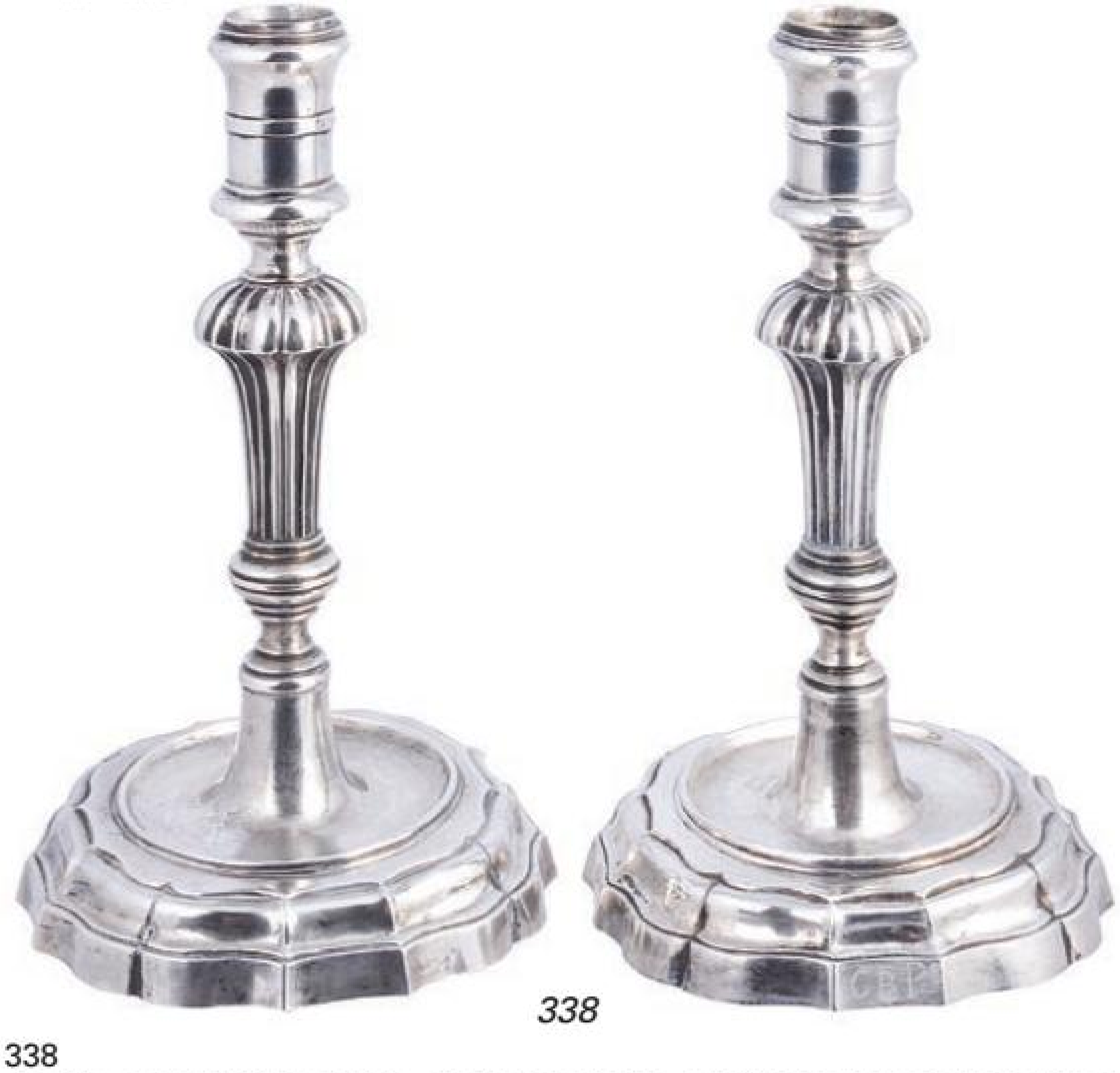
337

337

A PAIR OF ITALIAN SILVER CANDLESTICKS, MAKER'S MARK ZA, VENICE, CIRCA 1730

cast stepped octagonal bases and similar screw-in knopped stems rising to banded sconces
16.7cm high, 648gr (20oz)

£1200-1800



338

338

A PAIR OF ITALIAN SILVER CANDLESTICKS, MAKER'S MARK ZF, VENICE, CIRCA 1740

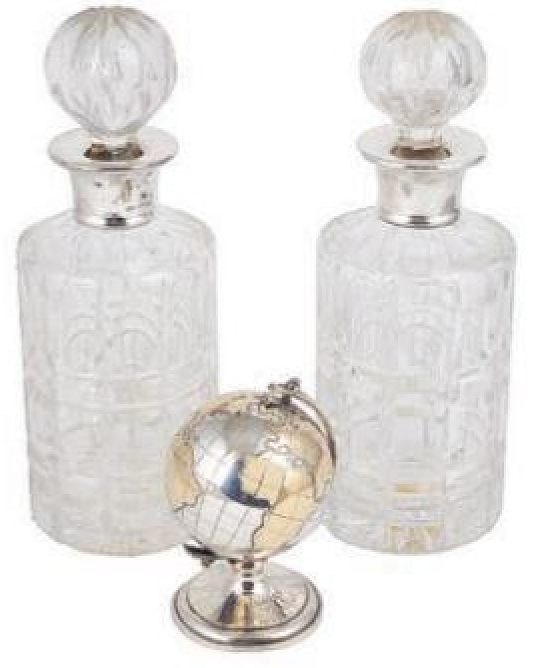
shaped circular, the screw-on fluted stems rising to similar shoulders and banded cylindrical sconces, the bases engraved with the initials GBP
20cm, 719gr (23oz)

For this maker's mark, see Piero Pazzi, *I Punzoni dell'Argenteria Veneta,* Treviso, 1992, Vol. I, pp.146/7, marks 460 or 461.

£1200-1800

339

NO LOT



340

340

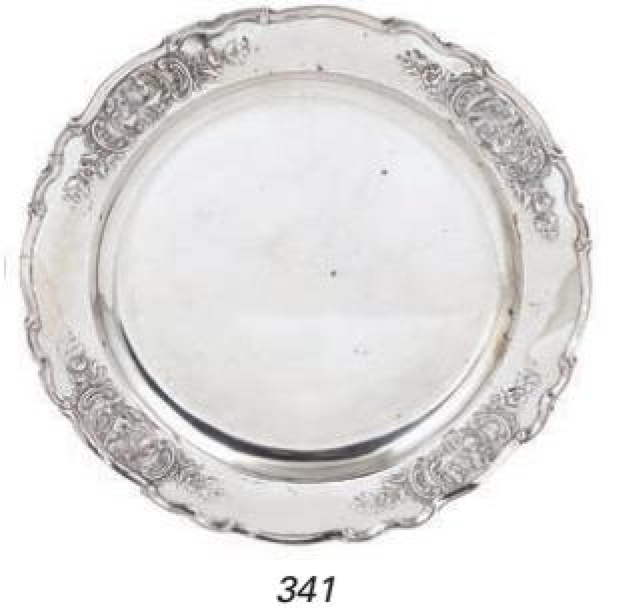
AN AMERICAN SILVER GLOBE, VAN WORMER & RODRIGUES, SAN FRANCISCO, CIRCA 1938

the land-masses gilded, loaded spreading stand inscribed, *11.5cm high,* together with **a pair of silver-mounted cut glass decanters and stoppers**, the boldly cut bodies with plain silver neck mounts, *Roberts & Dore Ltd., London, 1968, 26.5cm high*
(3)

The inscription reads: R.K. Davies to Malcolm Beranger, 1938.

Ralph K. Davies (1897-1971) was a San Franciso oil millionaire and philanthropist whose widow paid for the S.F. Symphony Hall. Malcolm Béranger was a French Standard Oil executive.

£100-150



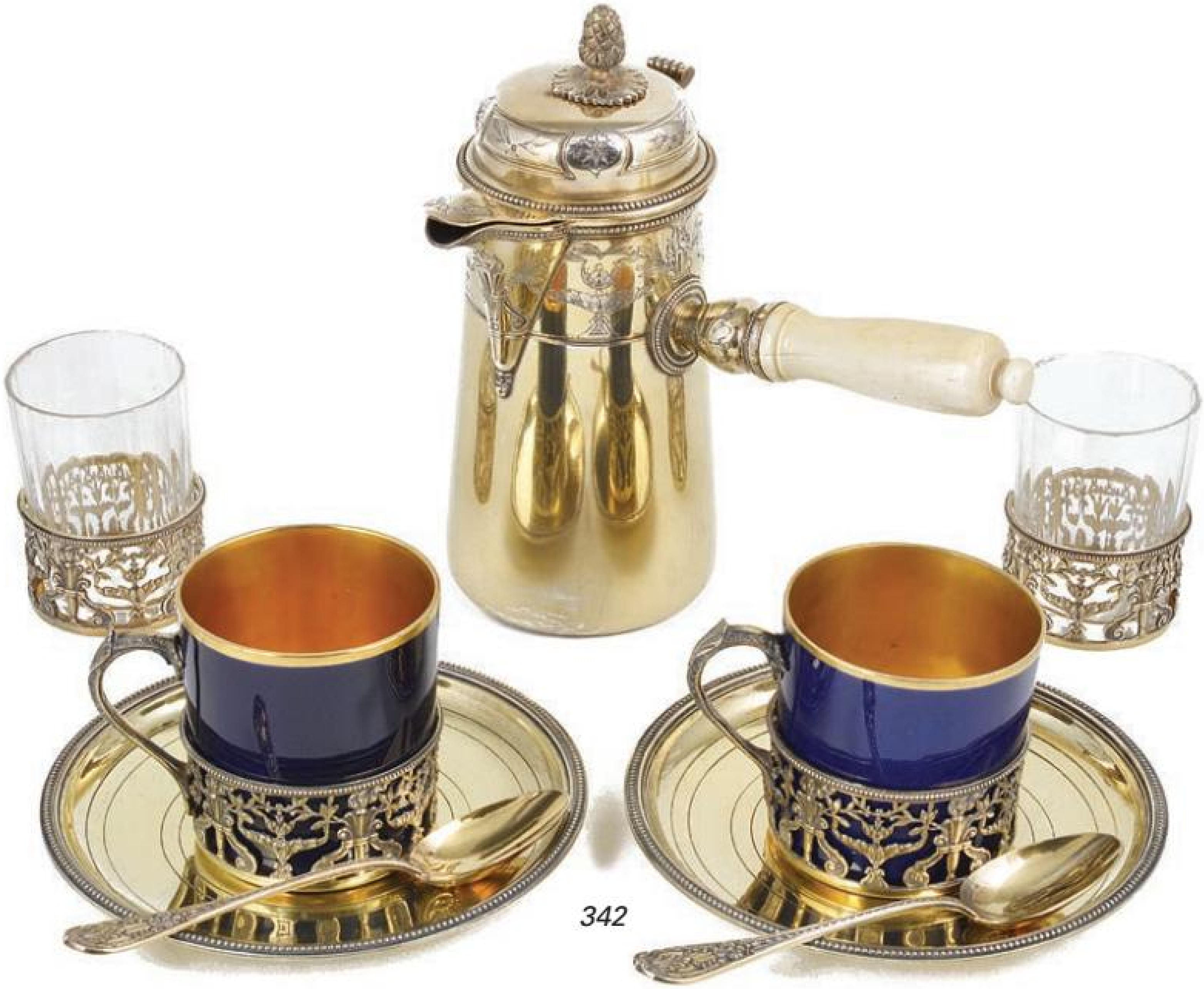
341

341

A GERMAN SILVER DISH, J.D. SCHLEISSNER UND SOEHNE, HANAU, CIRCA 1900

shaped circular, the border with raised vignettes of an 18th century couple in a rowing boat and a shepherd playing his pipe to a sheep flanked by scrolls and flowers, with an applied moulded rim, pseudo marks, stamped '800'
31cm diameter, 643gr (20oz)

£150-250



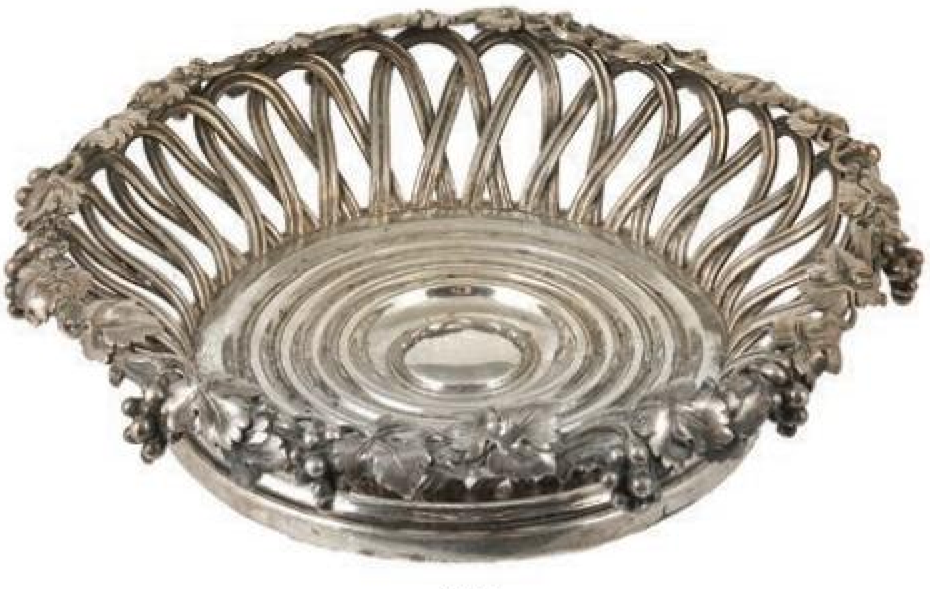
342

342 ~

A FRENCH SILVER-GILT CHOCOLATE SET, JULES MONNEY, PARIS, CIRCA 1890

in Neo-classical taste, beaded rims throughout, comprising a tapered cylindrical pot with flat-chased foliate bands to neck and lid, right-angled handle, lid with pineapple finial hinging over the stirring aperture, a pair of deep blue porcelain beakers with gilt interiors complete with pierced silver-gilt holders with handles and silver-gilt saucers, a pair of faceted glass beakers with matchingly pierced silver-gilt holders, and a pair of chocolate spoons, 950 standard, all in a later blue leatherette fitted case
pot 16.5cm high, 733gr (23oz) excluding screw-in ivory handle to pot

£800-1200



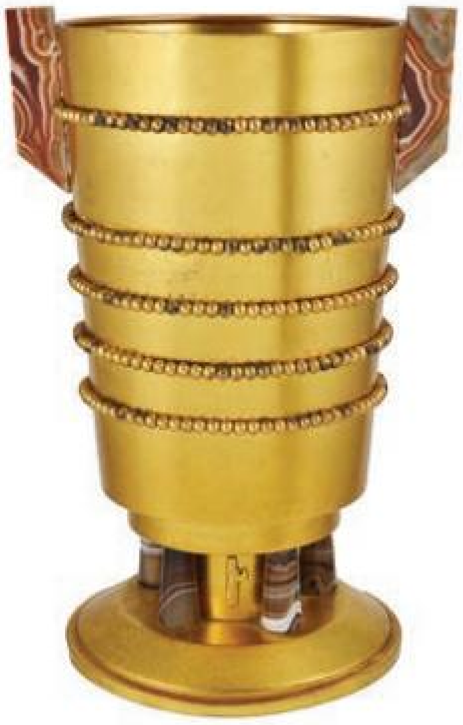
343

343

A RUSSIAN SILVER WINE COASTER, ROBERT COLQUHOUN FOR NICHOLLS & PLINKE, ST PETERSBURG, 1864

the rim applied with cast and chased fruiting vines above openwork basketweave sides, the base with concentric bands, 875 standard
19cm diameter, 599gr (19oz 5dwt)

£600-800



344

344

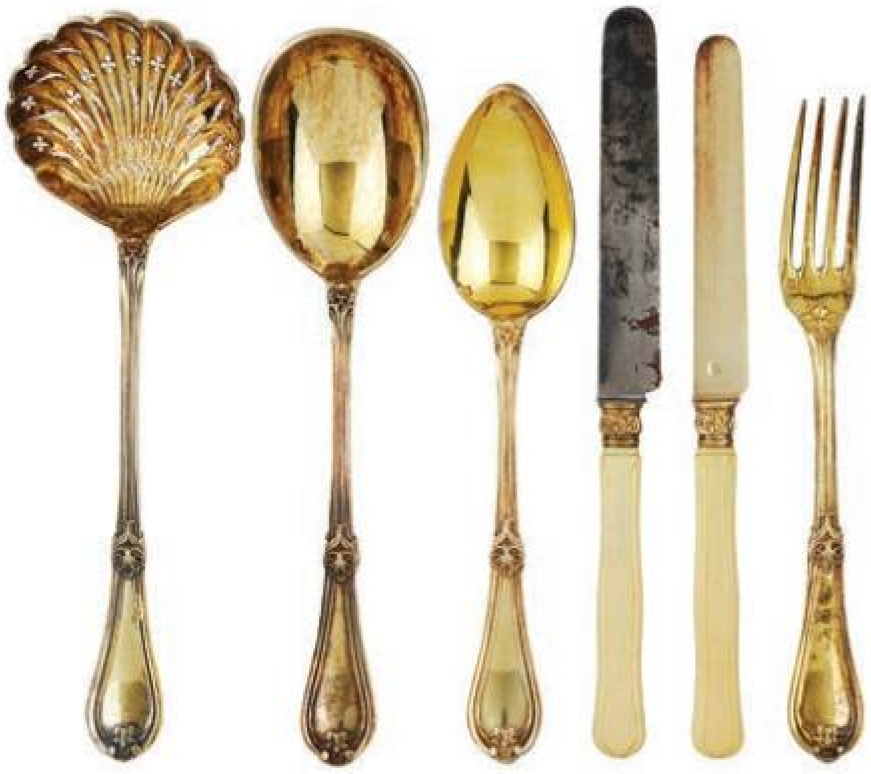
AN UNUSUAL ITALIAN SILVER-GILT VASE, ALFREDO RAVASCO, CIRCA 1930

on circular base, the tapering cylindrical body rising from a short stem of five agate columns and applied with as many fasci between, the body with five bands of beads and two hardstone handles, stamped 800
29cm. high, 1377gr (44oz) all in

Alfredo Ravaso (1873-1958), the Italian goldsmith noted for his decorative works in carved hardstone and silver, was commissioned to supply Benito Mussolini's staff of office.

Provenance: The Cinema and Television Benevolent Fund (see lots 292, 293, 392-395 for further items with the same provenance.)

£300-400



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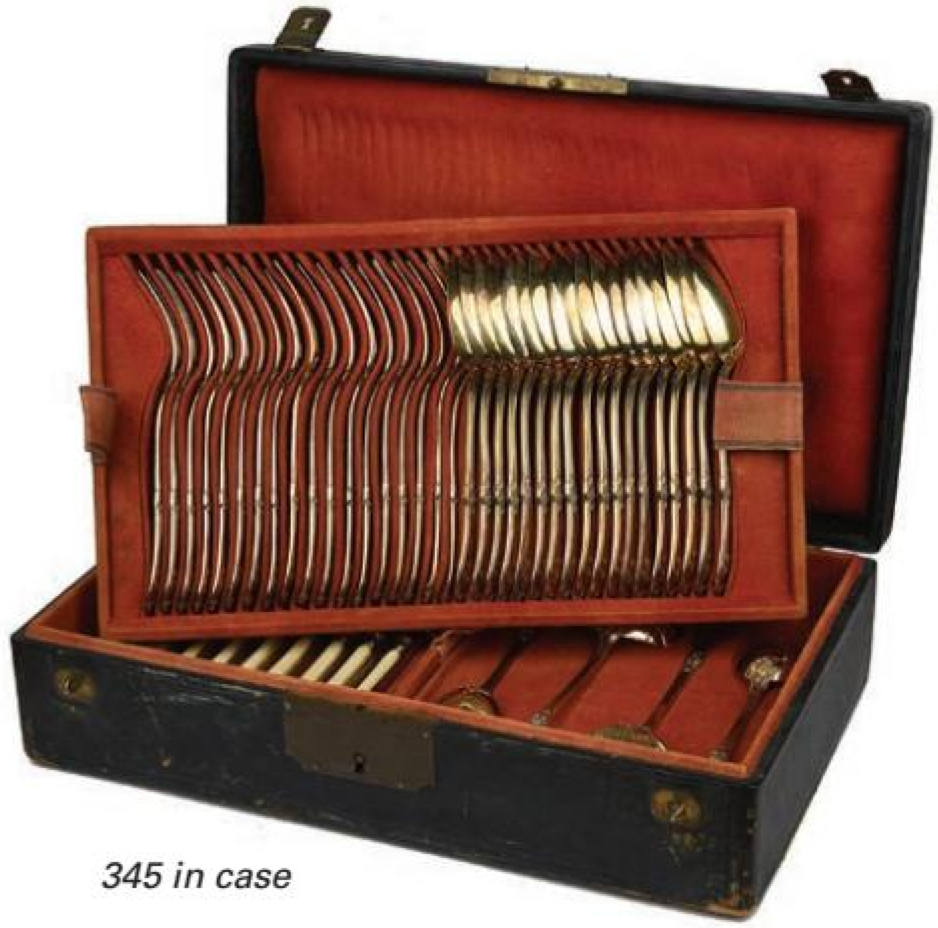


345 in case

345 ~

A FRENCH SILVER-GILT DESSERT SERVICE, EUGENE QUEILLE, RETAILED BY MAISON MARTIAL BERNARD, PARIS, SECOND HALF 19TH CENTURY

the reeded handles with shells and foliage to terminal, base and mid-point, each engraved with the monogram HG, comprising:
eighteen spoons
eighteen forks
eighteen knives with ivory handles and silver-gilt blades
eighteen knives with ivory handles and steel blades
a pair of serving spoons
and a pair of sifter ladles
950 standard, all in the original leather case, the red baize fittings with two trays, brass lock inscribed 'MARTIAL BERNARD / Rue de la Paix No.1'
2201gr (70oz) excluding knives
(76 pieces)

The Queillé family were Parisian manufacturing silversmiths specialising in table silver throughout the 19th century; the mark on the present lot used 1847-1895. The illustrious jewellers Martial Bernard had been established at 1 Rue de la Paix in 1826, becoming suppliers to the Royal Court and the Duc d'Orléans, leaving these premises in 1890.

£1500-2000

346

A GEORGE III SILVER GRAVY SPOON, THOMAS STREETIN, LONDON, 1801

Old English pattern, the terminal engraved with the initials JCL
30.5cm long, 119gr (3oz 16dwt)

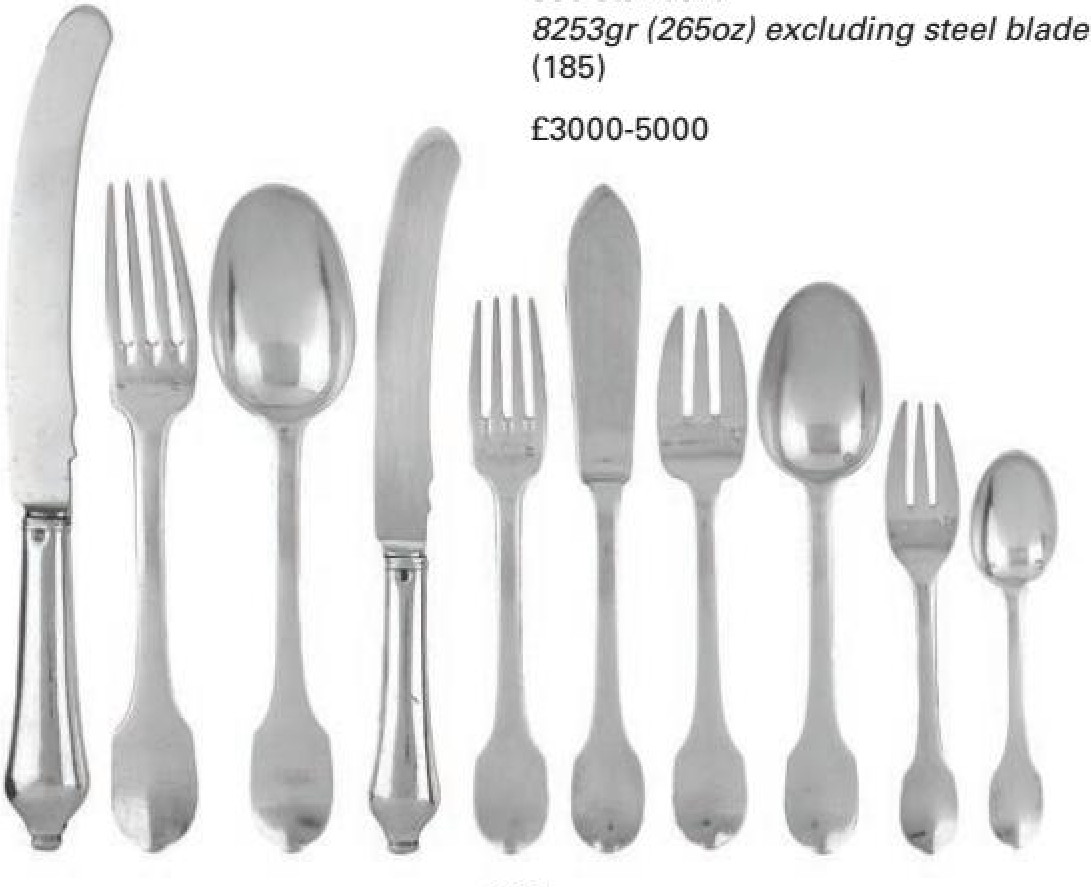
£60-100

347

A SET OF FRENCH TABLE SILVER, TETARD FRERES, PARIS, SECOND QUARTER 20TH CENTURY

Fiddle pattern, the terminals engraved with a simplified armorial of three birds, comprising:
twenty-four tablespoons
twenty-four table forks
twenty-three table knives with stainless steel blades
twenty dessert spoons
twenty-four dessert forks
twenty-four dessert knives with stainless steel blades
twelve fish forks
twelve fish knives
twelve cake forks
ten teaspoons
950 standard
8253gr (265oz) excluding steel bladed knives
(185)

£3000-5000



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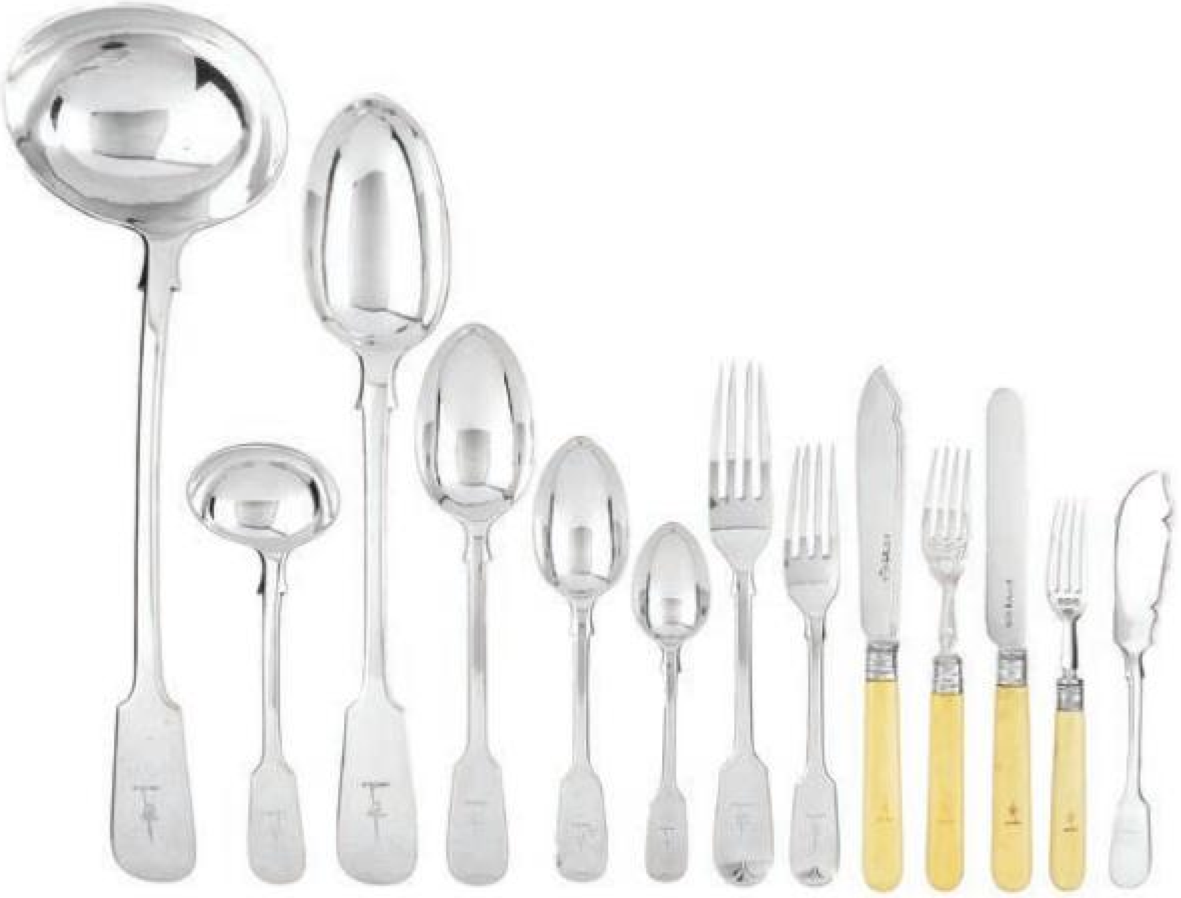


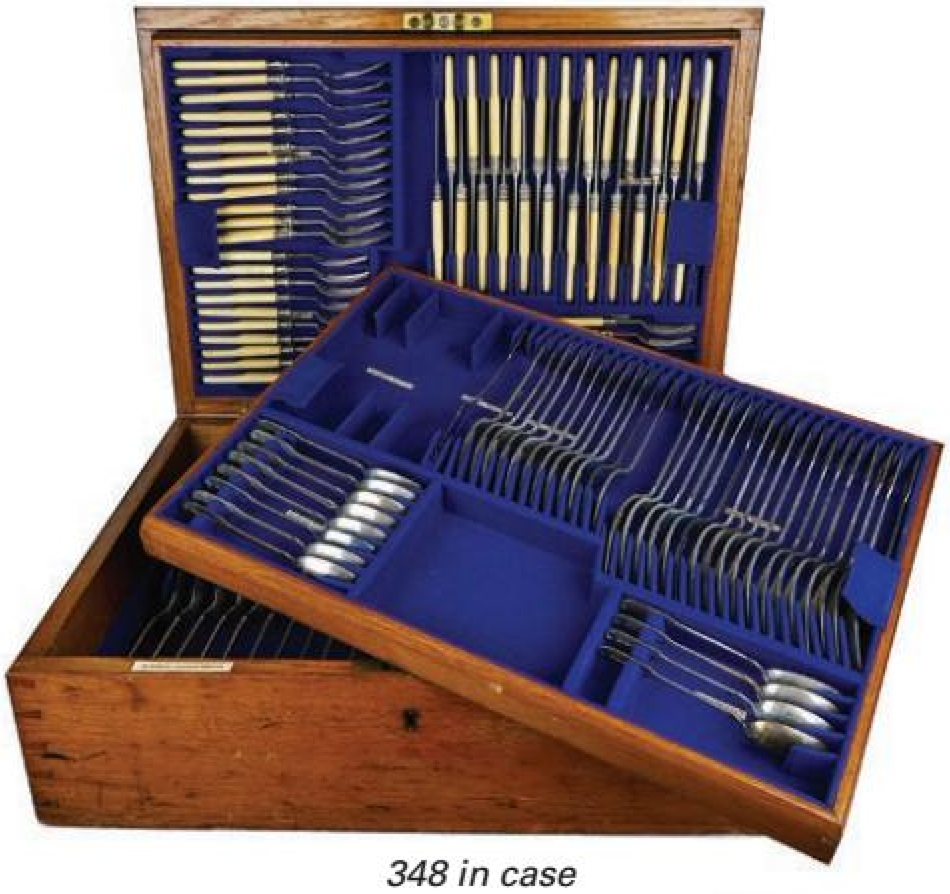
348

348 ~

A CANTEEN OF EDWARDIAN TABLE SILVER, GOLDSMITHS & SILVERSMITHS CO. LTD., LONDON, 1901

Fiddle pattern, engraved with a crest, comprising:
twelve tablespoons
eighteen table forks
twelve dessert spoons
twelve dessert forks
twelve teaspoons
twelve fish forks with ivory handles
twelve fish knives with ivory handles
twelve fruit forks with ivory handles
twelve fruit knives with ivory handles
and a pair of sauce ladles, a soup ladle and a gravy spoon
all in the original blue baize lined fitted oak box with two trays, Goldsmiths & Silversmiths label, lid inset with brass vacant shield, complete with key
4374gr (140oz) excluding ivory handled pieces
(118 pieces)

£2000-3000



348 in case

349

A SET OF VICTORIAN TABLE SILVER, GEORGE ADAMS FOR CHAWNER & CO., LONDON, 1855-73

Grecian pattern, single struck, comprising:
four tablespoons
sixteen table forks
eighteen dessert spoons
eighteen dessert forks
eighteen teaspoons
3554gr (114oz)
(74)

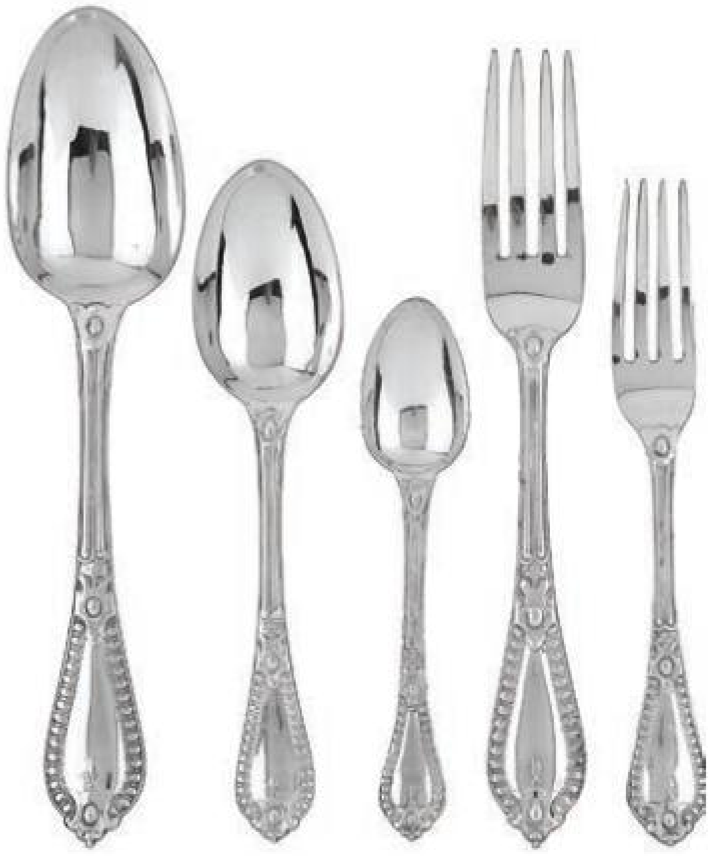
£1500-2500

350

A GEORGE V SILVER GRAVY SPOON, EDWARD BARNARD & SONS LTD., LONDON, 1913

Fiddle, Thread & Shell pattern, monogrammed IAH, *34cm long*; together with **a silver spork and a cake server,** Pompadour pattern, *Elkington & Co. Ltd., Birmingham, 1938, longest 23cm*; and **a pair of silver compote spoons,** with square, knopped and spiral twist stems, *Goldsmiths & Silversmiths Co. Ltd., London, 1905*
525gr (16oz)
(5)

£220-280



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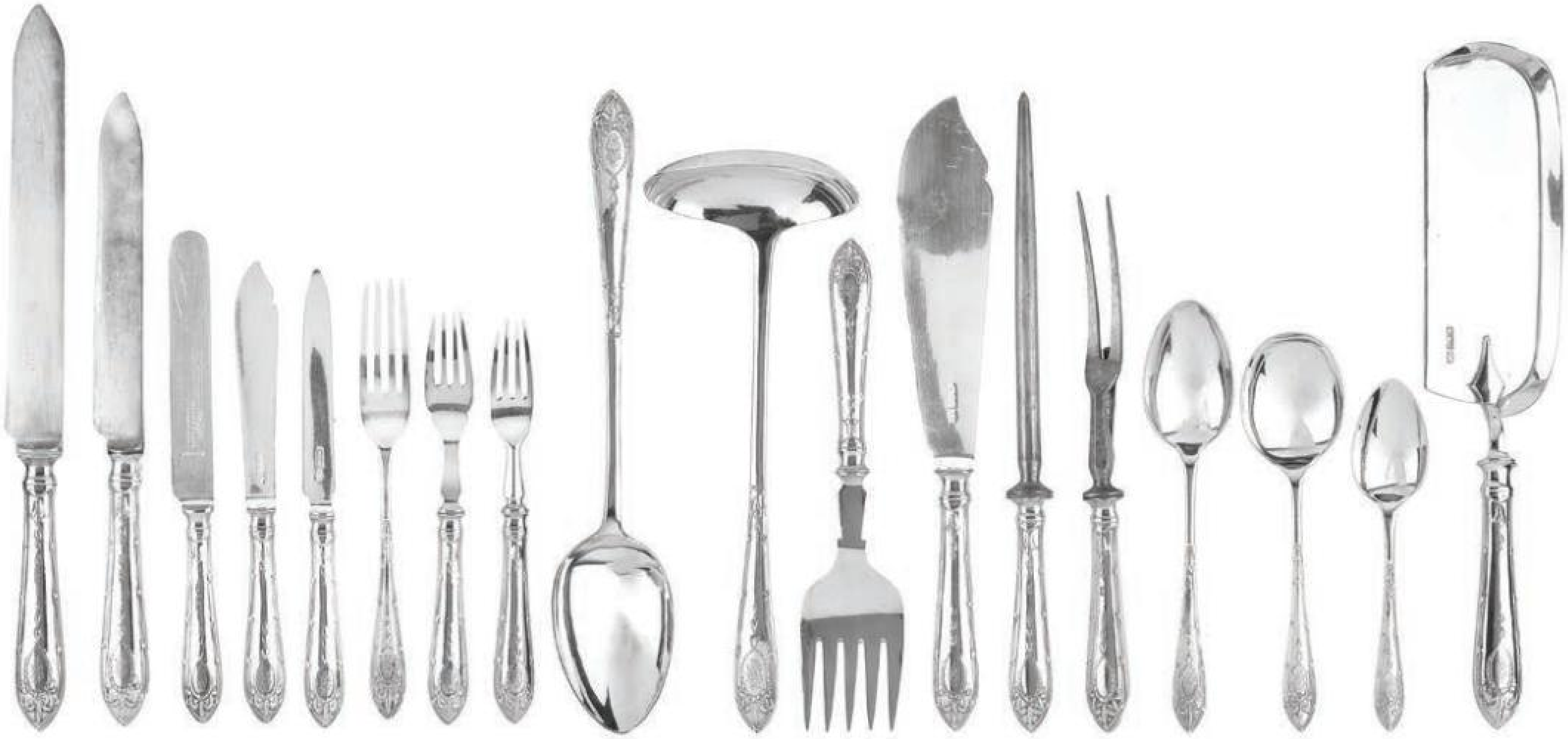

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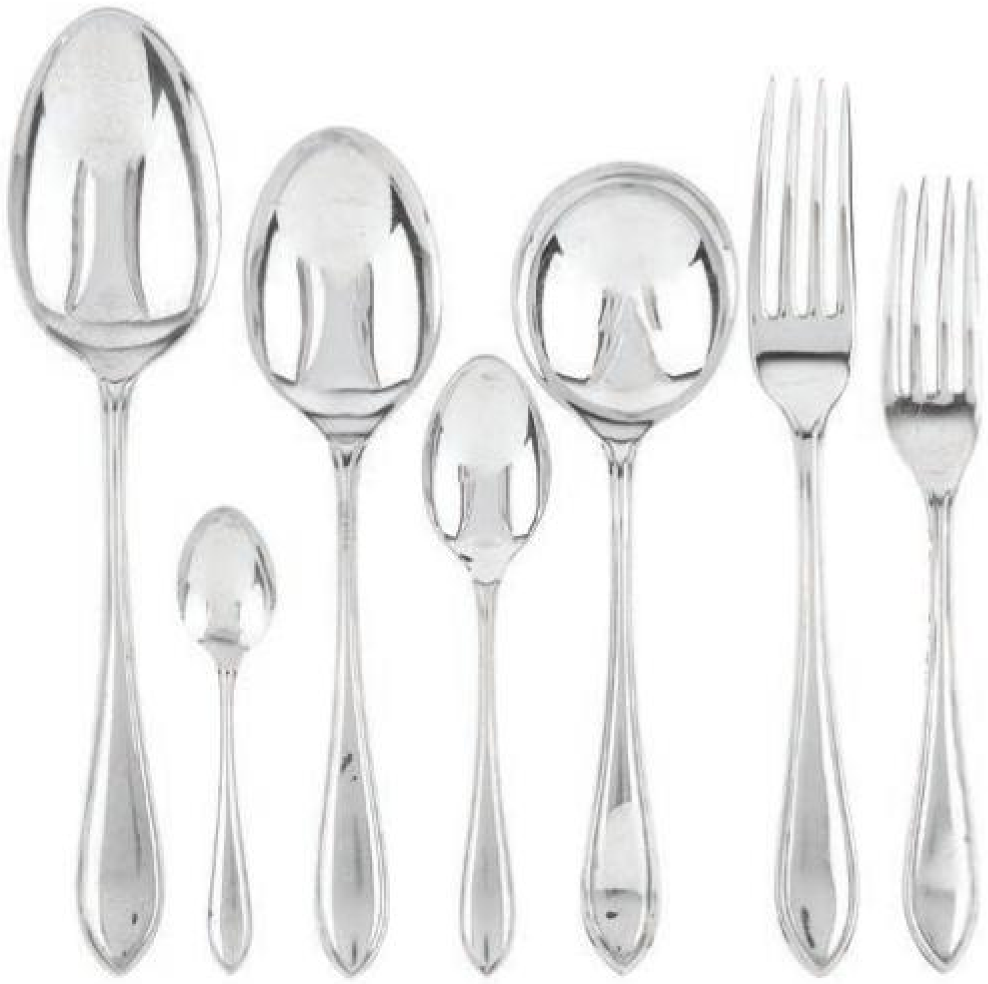


352

351

A SET OF GEORGE V TABLE SILVER, MAPPIN & WEBB LTD., SHEFFIELD, 1918

the pointed terminals struck with ribbon-tied husk and pendant cartouches within strapped reeded borders, engraved with a monogram, comprising:
eight tablespoons
twenty-four table forks
twenty-three table knives with steel or stainless steel blades
twelve dessert spoons
eleven dessert forks
ten dessert knives with stainless steel blades
twelve soup spoons
twelve fish knives
twelve fish forks
twelve fruit knives
twelve fruit forks
and a pair of fish servers, a soup ladle, a serving spoon, two fruit serving spoons, a crumb scoop, a pair of meat carvers, a pair of poultry carvers and a steel, Patent Office Design Registry No.547092
weighable silver 7755gr (249oz)
(170)

£3000-5000

352

A SET OF TABLE SILVER, VINERS LTD., SHEFFIELD, 1932-39

Sandringham pattern, plain terminals, comprising:
twelve tablespoons
six table forks
twelve dessert spoons
twelve dessert forks
six soup spoons
six teaspoons
six coffee spoons
3429gr (110oz)
(60)

£1200-1800

353
A SET OF VICTORIAN TABLE SILVER, G.W. ADAMS FOR CHAWNER & CO., LONDON, 1864/65/74
Lily pattern, terminals engraved Carlin, comprising:
twelve tablespoons
twelve table forks
eight dessert spoons
six dessert forks
six teaspoons
four salt spoons
and a pair of gravy spoons, a pair of sauce ladles, one soup ladle, one butter knife and one pair sugar tongs
4510gr (145oz)
(55)

Provenance: This table silver was placed in a safety deposit box on 20th December 1877 by James Ellis at the London County & Westminster Bank, 130 Whitechapel High Street, London, remaining there for 120 years until removed by a direct descendent in 1997. For jewellery with the same provenance, see lots 494 to 497

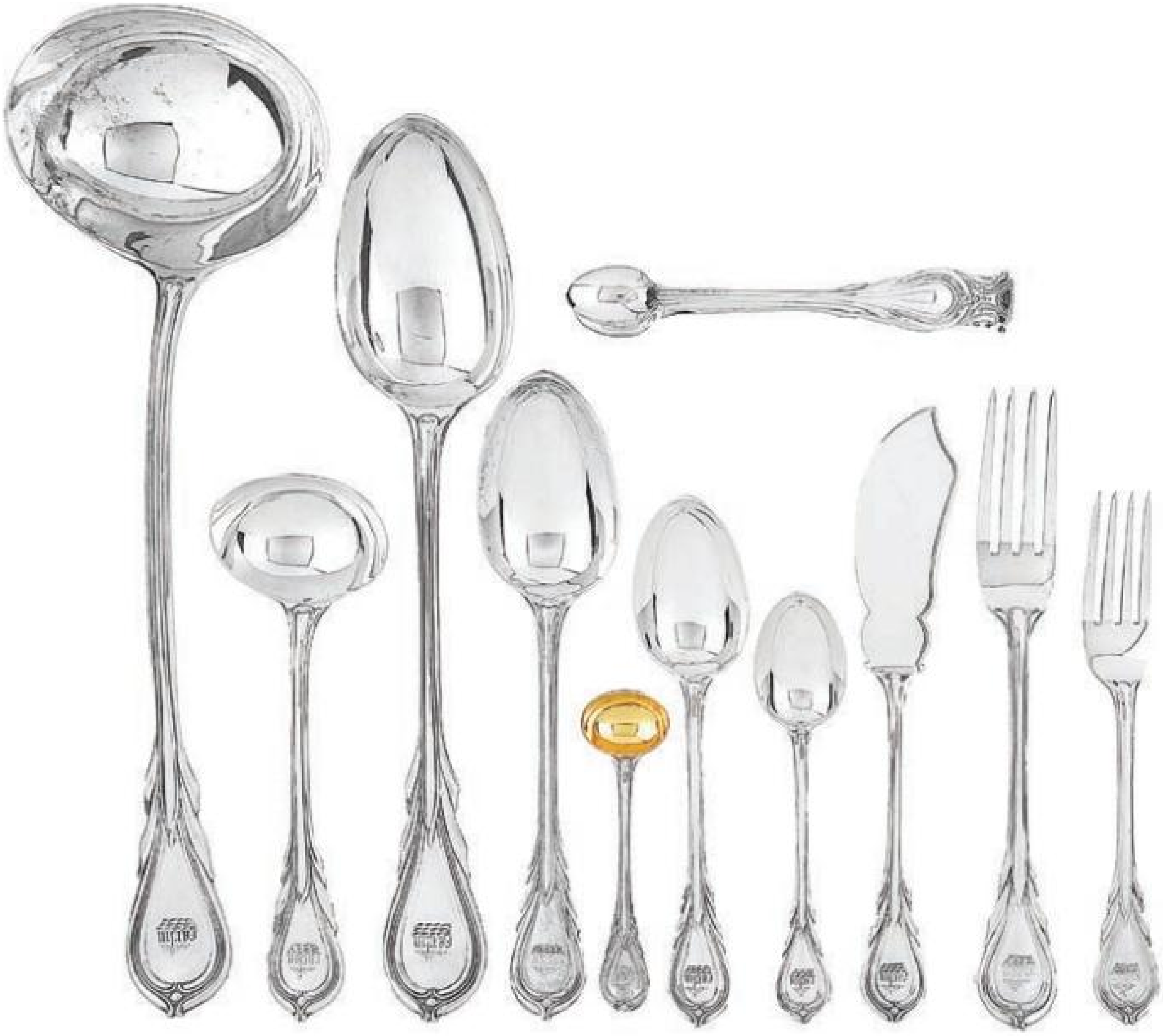
£1500-2500

354 ~
A MATCHED SET OF VICTORIAN TABLE SILVER, VARIOUS MAKERS, LONDON, 1838-77
Victoria pattern, comprising:
six tablespoons
twelve table forks
twelve dessert spoons
twelve dessert forks
twelve teaspoons
two sauce ladles, two salt spoons and a mustard spoon;
together with **the following ivory handled cutlery**, all with stainless steel blades: twelve table knives, twelve dessert knives, a pair of meat carvers, a pair of poultry carvers and a steel
weighable silver 3997gr (128oz)
(88)

£1500-2500

355
A SILVER CHEESE SCOOP, G.W. ADAMS FOR CHAWNER & CO., LONDON, 1844
Fiddle pattern, initialled AR, *24.5cm long*; together with **a set of eleven German silver coffee spoons, import marked London, 1895**, decorative Apostle form, pseudo marks; and **a pair Edwardian novelty silver sugar tongs, Asprey & Co., London, 1901**, sprung 'spur' form
232gr (7oz)
(13)

£100-150



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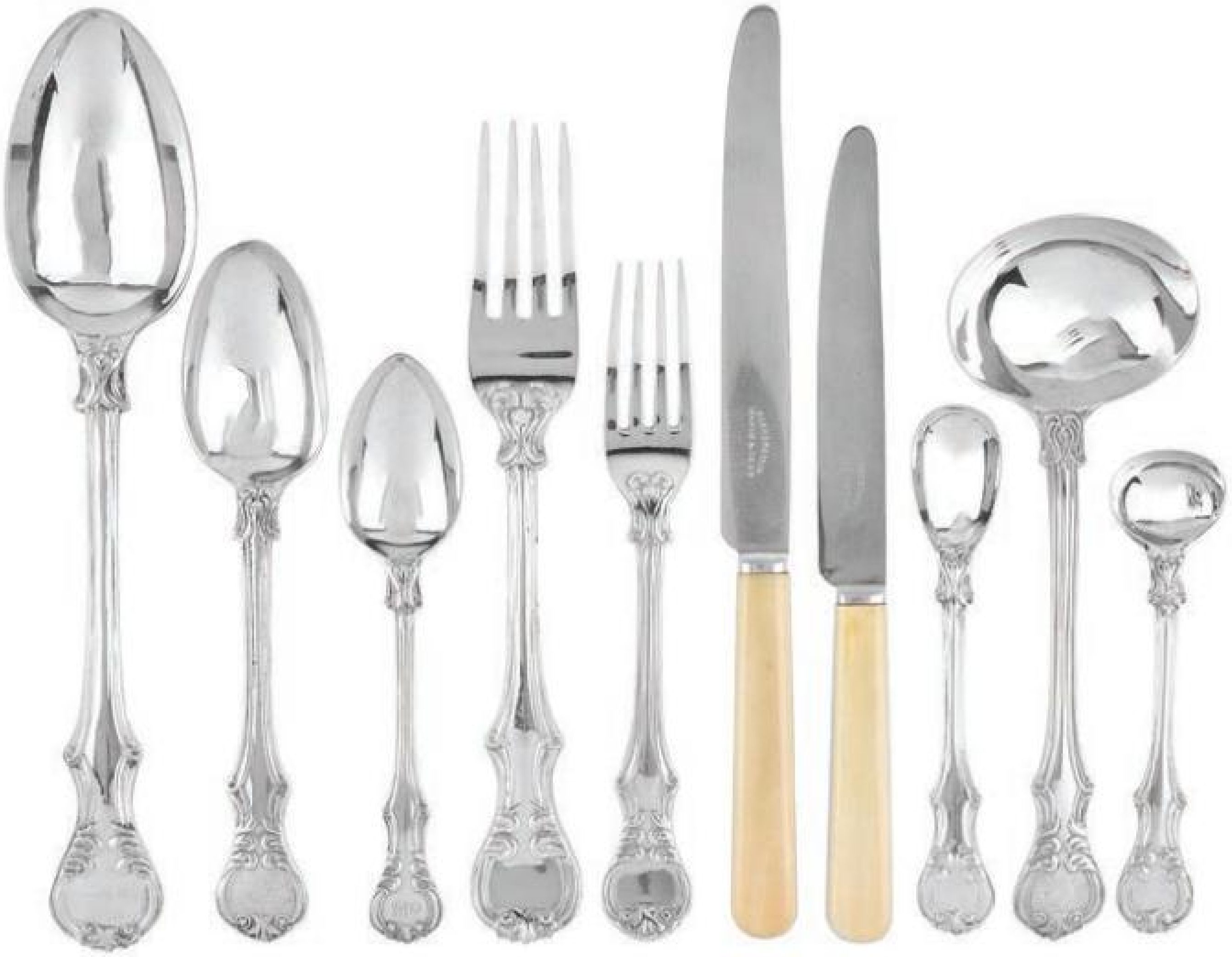

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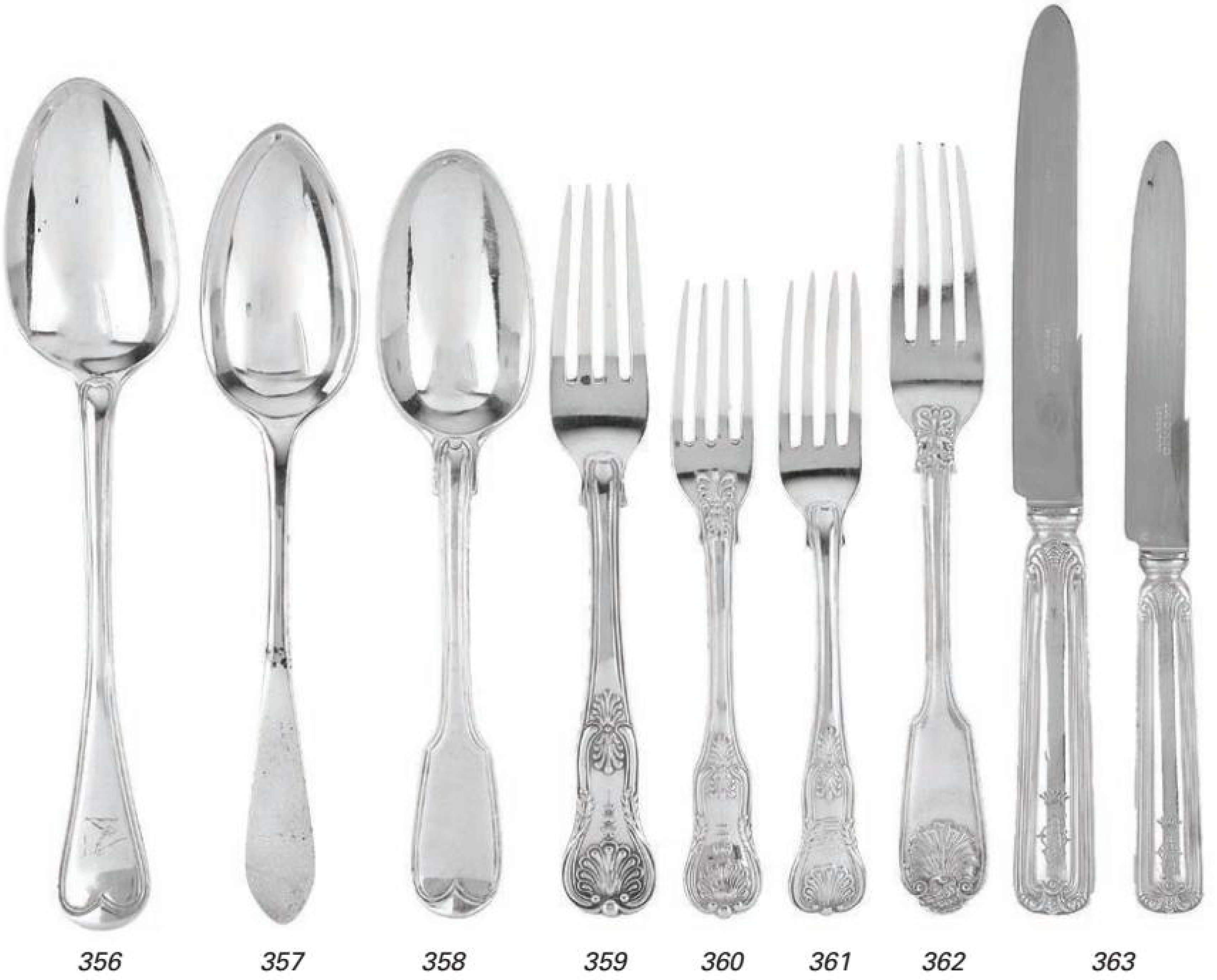


356

A SET OF ELEVEN VICTORIAN SILVER TABLESPOONS, HAYNE & CATER, LONDON, 1842

Hanoverian Thread pattern, crested
956gr (30oz)

£350-400

357

A SET OF FIVE GEORGE III SCOTTISH SILVER TABLESPOONS, JAMES HEWITT, EDINBURGH, 1784

Celtic Pointed pattern, plain; together with **five assorted Scottish silver tablespoons,** same pattern, all initialled except one, *various makers, Edinburgh, 1790-1809*
603gr (19oz)
(10)

£220-280

358

A SET OF EIGHT GEORGE IV SILVER TABLESPOONS, CHARLES ELEY, LONDON, 1825

Fiddle Thread pattern, plain
664gr (20oz)

£220-280

359

A SET OF EIGHT VICTORIAN SILVER TABLE FORKS, FRANCIS HIGGINS JUNIOR FOR THE PORTLAND CO. LTD., LONDON, 1860

Kings Honeysuckle pattern, the terminals engraved with a crest
766gr (24oz)
(8)

£250-350

360

A SET OF TWELVE GEORGE IV SILVER DESSERT FORKS, ROBERT PEPPIN, LONDON, 1821

Kings Honeysuckle pattern, the terminals engraved with the initials FSC
793gr (25oz)
(12)

£280-320

361

A SET OF EIGHTEEN GEORGE IV SILVER DESSERT FORKS, JONATHAN HAYNE, LONDON, 1821

Kings Honeysuckle pattern, crested
1086gr (34oz)

£400-600

362

A SET OF ELEVEN WILLIAM IV SILVER TABLE FORKS, JONATHAN HAYNE, LONDON, 1833

Fiddle Husk pattern, engraved with scrolling initials
943gr (30oz)

£350-400

363

A SET OF ITALIAN SILVER-HANDLED KNIVES, 20TH CENTURY

the reeded and foliate handles engraved with initials AC below a count's coronet, comprising twelve table knives and eleven dessert knives, all with stainless steel blades; and a pair salad servers (with damaged horn bowl and tines), all stamped '800'
(25)

£180-220

364

A SET OF VICTORIAN SCOTTISH TABLE SILVER, J. & W. MARSHALL, EDINBURGH, 1868

Kings pattern, single struck, the terminals engraved with the crest and motto of the Clan Grant ('STAND FAST' above a burning hill) comprising:
thirty-one table forks
nine dessert spoons
seventeen dessert forks
two teaspoons
a butter knife
two serving spoons
together with the following, matching, some engraved with the crest and motto of the Clan Grant: six dessert spoons and twenty-three teaspoons, *various makers, Edinburgh, 1824-1869, one teaspoon, Sheffield, 1904*
4398gr (141oz)
(91)

£1800-2200

365

A SET OF TABLE SILVER, ATKIN BROTHERS (SILVERSMITHS) LTD., SHEFFIELD, 1939-1941

Chippendale pattern, comprising:
six tablespoons
twelve table forks
twelve dessert spoons
eleven dessert forks
twelve soup spoons
eight teaspoons
two sauce ladles
and a pair of sugar tongs, Patent Office Design Registry No.623774
3777gr (121oz)
(64)

£1500-2000

366

A SET OF SIX WILLIAM IV SILVER TABLESPOONS, WILLIAM CHAWNER, LONDON, 1833

Kings pattern, the terminals engraved with a crest; together with **the following Kings Honeysuckle pattern**: four tablespoons, three dessert spoons and three dessert forks, all crested, and nine table forks without crest, *Jonathan Hayne, London, 1822/29*
2274gr (73oz)
(25)

£800-1200

367

TEN GEORGIAN SILVER TABLESPOONS, ALL LONDON

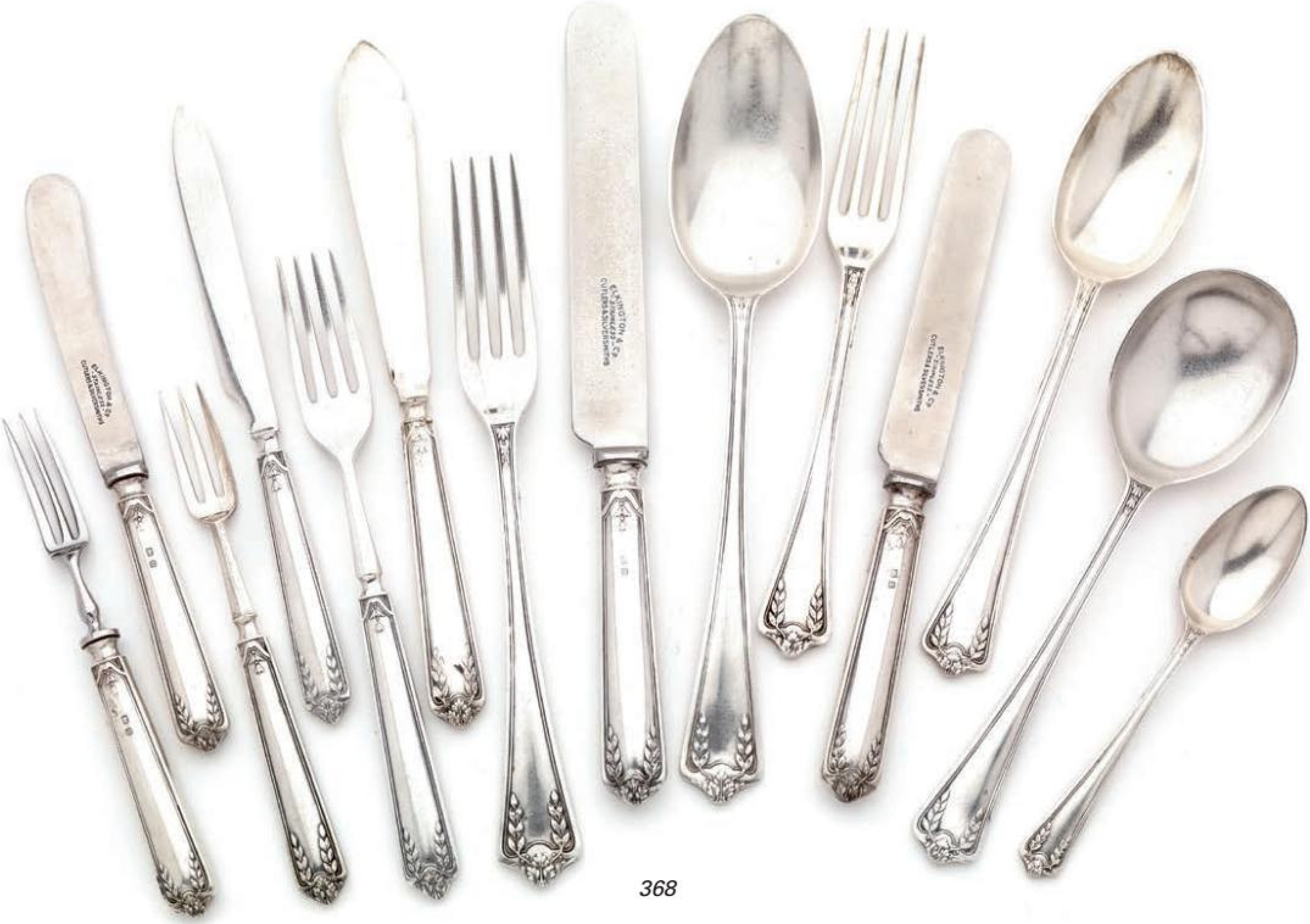
comprising: one Hanoverian Rat-tail pattern, initialled B/W*M, *maker's mark indecipherable, 1726*, five Old English pattern, four initialled, *1793-1812* and three Fiddle pattern, initialled, *1808/11*
603gr (19oz)

£250-350

364

365

366


368

368

A SET OF GEORGE VI TABLE SILVER, ELKINGTON & CO. LTD., BIRMINGHAM, 1937/38

Pompadour pattern, complete for eight of each of the following:
table forks
table knives with stainless steel blades
dessert spoons
dessert forks
dessert knives with stainless steel blades
soup spoons
fish forks
fish knives
tea forks
tea knives
fruit forks with stainless steel tines
fruit knives with stainless steel blades
teaspoons;
and four tablespoons
weighable silver 4592gr (147oz)
(108)

£1800-2200

369

A SET OF TWELVE GEORGE V SILVER FRUIT KNIVES AND TWELVE FORKS, WILLIAM HUTTON & SONS LTD., SHEFFIELD, 1913

with mother-of-pearl handles, the silver tines and blades with bright-cut decoration; together **four silver fruit penknives,** with mother-of-pearl mounted handles, two in original cases, *various makers, Sheffield 1878-1919*; and **the following silver:** a pair George III sugar tongs, a pair of preserve spoons and a teaspoon (32)

£150-250

370

ROYAL: A PAIR OF GEORGE II SILVER-GILT TEA TONGS (SUGAR NIPS), FRANCIS HARACHE, LONDON, CIRCA 1745

cast with rocaille, one shell grip later engraved to the inside with the initial E below a princely coronet
13cm long

The coronet is that of the son or daughter of the British sovereign; the initial E is probably for Princess Elizabeth (1770-1840), the seventh child of George III, who married Frederick Landgrave of Hesse-Homburg in 1818.

£80-120

371

A SET OF EDWARDIAN TABLE SILVER, GOLDSMITHS & SILVERSMITHS CO. LTD., LONDON, 1908,
Hanoverian pattern, engraved with the crest of Kenyon of London, comprising:
twelve tablespoons
twelve table forks
twelve dessert spoons
twelve dessert forks
and two sauce ladles in sizes
3102gr (99oz)
(50)

£1200-1800

371

372

A SET OF VICTORIAN TABLE SILVER, HENRY WILKINSON & CO., SHEFFIELD, 1868/69
Fiddle Thread & Shell pattern, engraved with the initial M within a garter, comprising:
four tablespoons
twelve table forks
twelve dessert spoons
seven dessert forks
ten teaspoons
and a gravy spoon
3744gr (120oz)
(46)

£1500-2000

372

373

A SET OF VICTORIAN TABLE SILVER, HAYNE & CATER, LONDON, 1855-1860
Kings Honeysuckle pattern, mainly crested, comprising:
ten tablespoons
twenty-one table forks
twelve dessert spoons
fifteen dessert forks
six teaspoons
five salt spoons
5278gr (169oz)
(69)

£2000-3000

373

374

GEORGIAN TABLE SILVER, ELEY & FEARN AND ELEY, FEARN & CHAWNER, LONDON, 1797-1824
Old English pattern, the terminals variously engraved or plain, comprising: thirteen tablespoons, thirty-three table forks, eight dessert spoons, a dessert fork and eleven teaspoons
3437gr (110oz)
(66)

£1200-1800

374

375

376

377

380

375

A SET OF GEORGE IV TABLE SILVER, WILLIAM CHAWNER, LONDON, 1823/24/28

Old English Thread pattern, engraved with a crest, comprising: nine tablespoons, seventeen table forks, one dessert spoon and four dessert forks; together with **a set of nine silver dessert forks, Eley & Fearn, London, 1799**, same pattern, differing crest
2637gr (84oz)
(40)

£1000-1200

376

WILLIAM IV AND VICTORIAN TABLE SILVER, LONDON, 1831-1839

Kings Honeysuckle pattern, comprising: five crested dessert forks, *Jonathan Hayne, 1831*; and twelve dessert spoons with plain terminals, *six Hayne & Cater, 1838, six Mary Chawner for Chawner & Co., 1839*
1106gr (35oz)
(16)

£400-600

377 ~

A SET OF TWELVE SILVER FISH FORKS, TWELVE FISH KNIVES AND A PAIR OF FISH SERVERS, ATKIN BROTHERS, SHEFFIELD, 1927/39

with ivory handles
(26)

£200-300

378

ASSORTED OLD ENGLISH PATTERN TABLE SILVER

engraved with the crest of Kenyon of London, comprising: a three-piece silver-gilt Christening set, *R. & S. Garrard & Co., London, 1910*, five table forks, *London, 1788/1813*, and four teaspoons, *London & Dublin, 1807-1869*; together with **the following assorted table silver:** a Scottish Fiddle pattern toddy ladle, initial H, *Francis Howden, Edinburgh, 1818*, two American serving forks and two butter knives
638gr (20oz)
(17)

£200-300

379

A SCOTTISH GEORGE III SILVER SOUP LADLE, JAMES McKAY, EDINBURGH, 1816

single struck Kings patterns, engraved with the Graham family crest
34cm long, 228gr (7oz 6dwt)

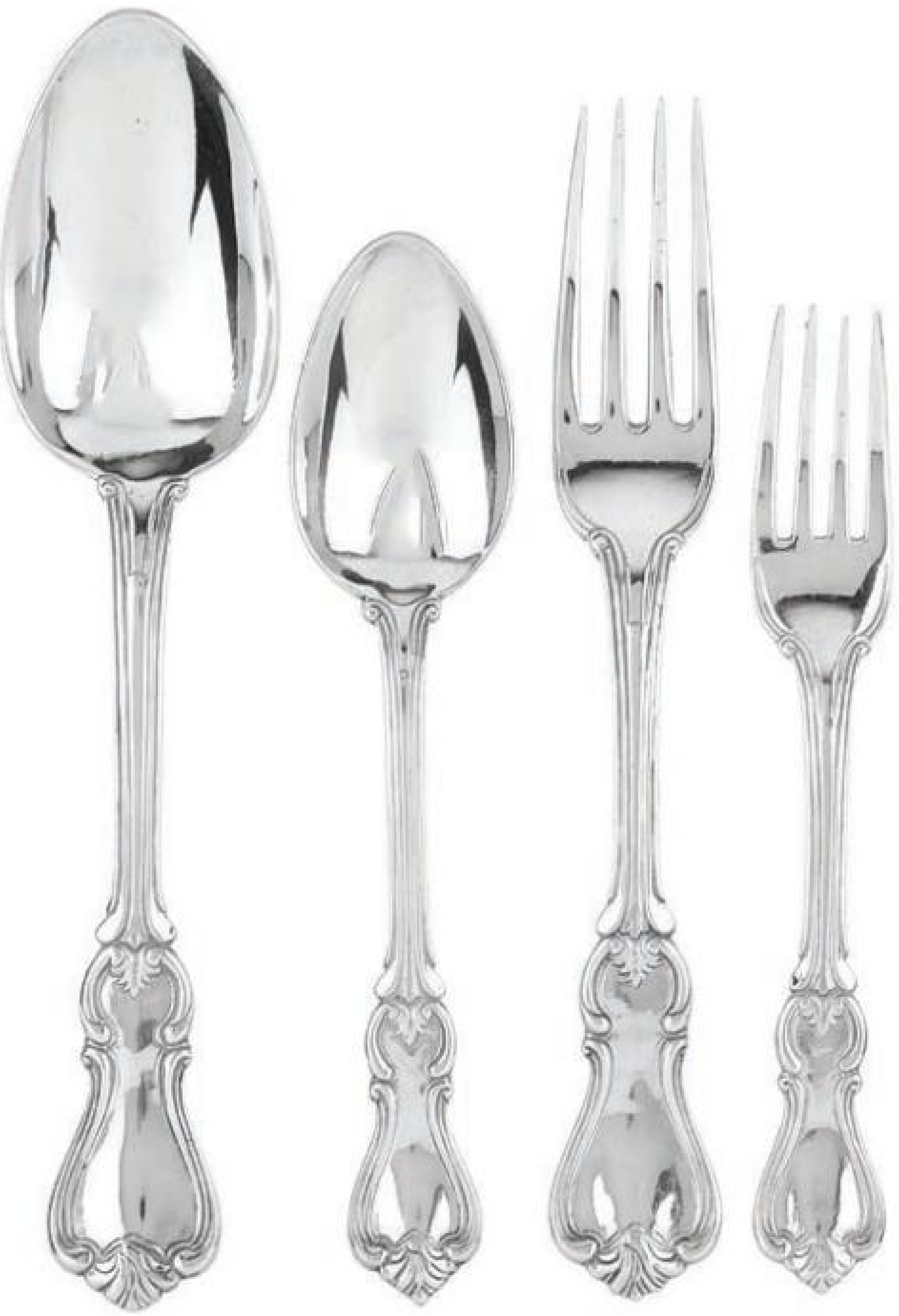
£80-120

380

GEORGE IV TABLE SILVER, WILLIAM CHAWNER (THE MAJORITY OVERSTRUCK BY SEBASTIAN CRESPEL), A FEW WILLIAM EATON, LONDON, 1820

Kings pattern, comprising: nine table forks, ten dessert spoons and two dessert forks
1622gr (52oz)
(21)

£600-800



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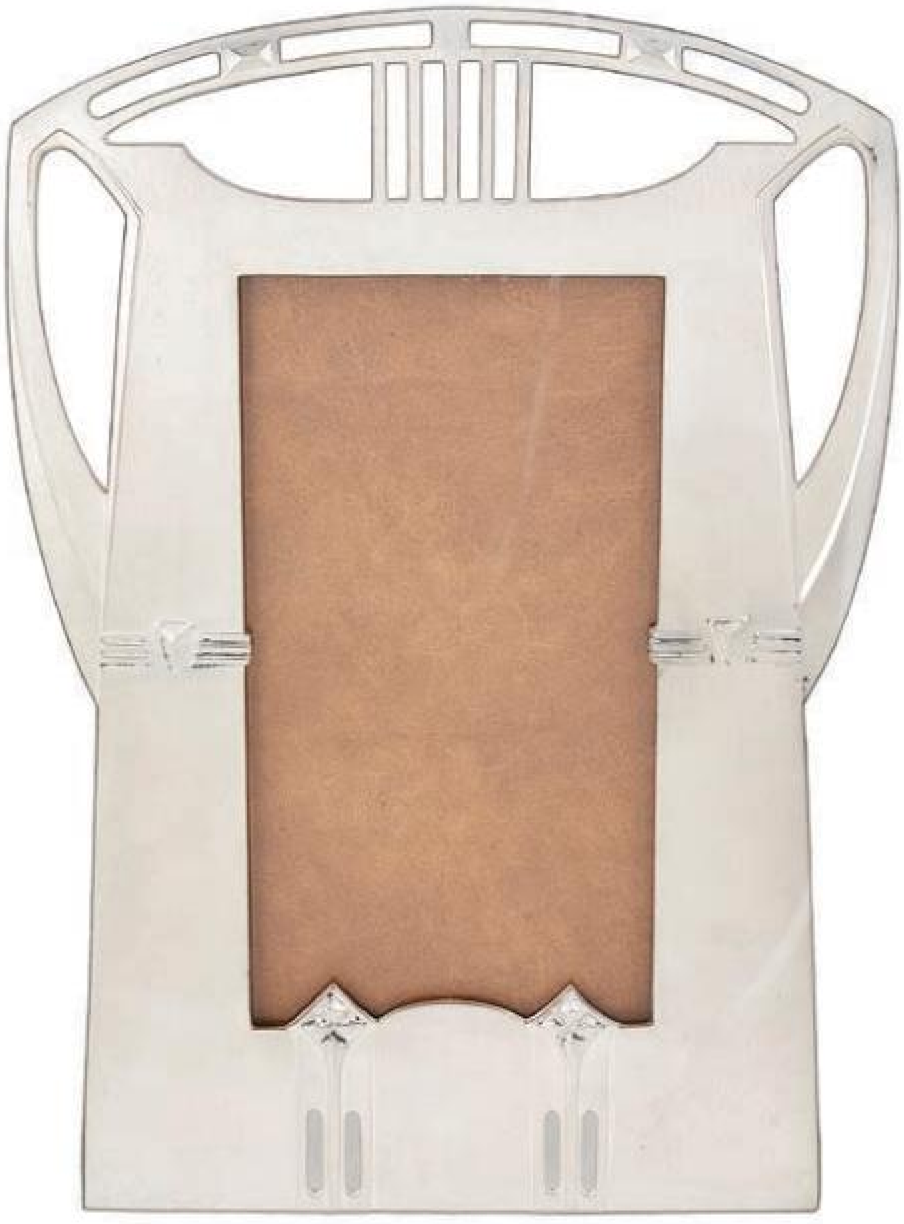


383

381

A SET OF VICTORIAN TABLE SILVER, JOSIAH WILLIAMS & SONS OF BRISTOL, EXETER, 1845

Albert pattern, plain terminals, comprising:
twelve tablespoons
twelve table forks
twelve dessert spoons
twenty-four dessert forks
5375gr (172oz)
(60)

£2000-3000

382

A DANISH 'PLEASE PASS ME' BOWL, GEORG JENSEN, COPENHAGEN, CIRCA 1995

designed by Allan Scharf (born 1945) in 1993, of simple undulating welled form, No. 1333, Jensen mark and stamped *DENMARK / STERLING / S 10 / ALLAN SCHARF*
20.6cm wide, 301gr

When shown at the exhibition 'Een Schitterend Feest' (A Sparkling Party) in the Veiligheidsinstituut, Antwerp 1993, Scharf's 'Please Pass Me' bowl was given the World Crafts Council Europe Award.

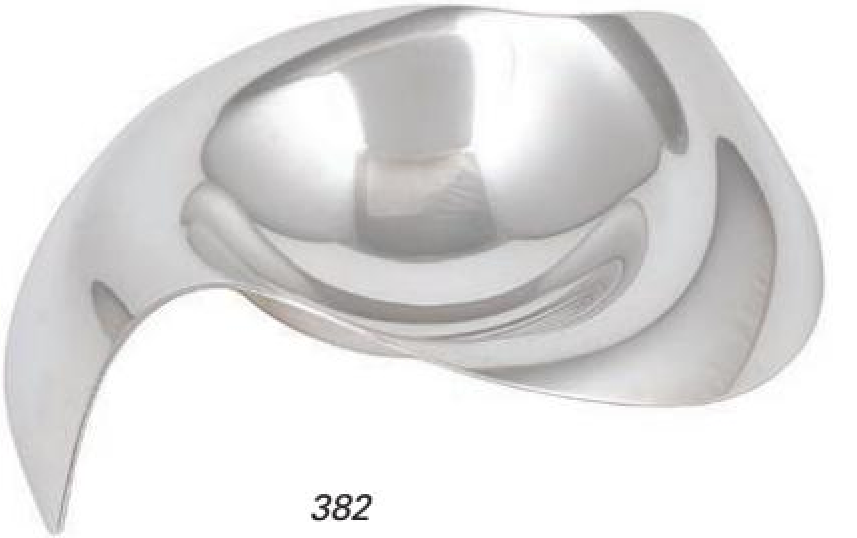
£400-600

383

A GERMAN JUGENDSTIL ELECTROPLATED BRITANNIA METAL PHOTOGRAPH FRAME, WMF (WUERTTEMBERGISCHE METALWARENFABRIK), GEISLINGEN AN DER STEIGE, CIRCA 1900

shaped oblong, with stylised angular piercing and ribbing, wirework easel strut and brown leatherette covered backplate
30cm long

£1000-1200



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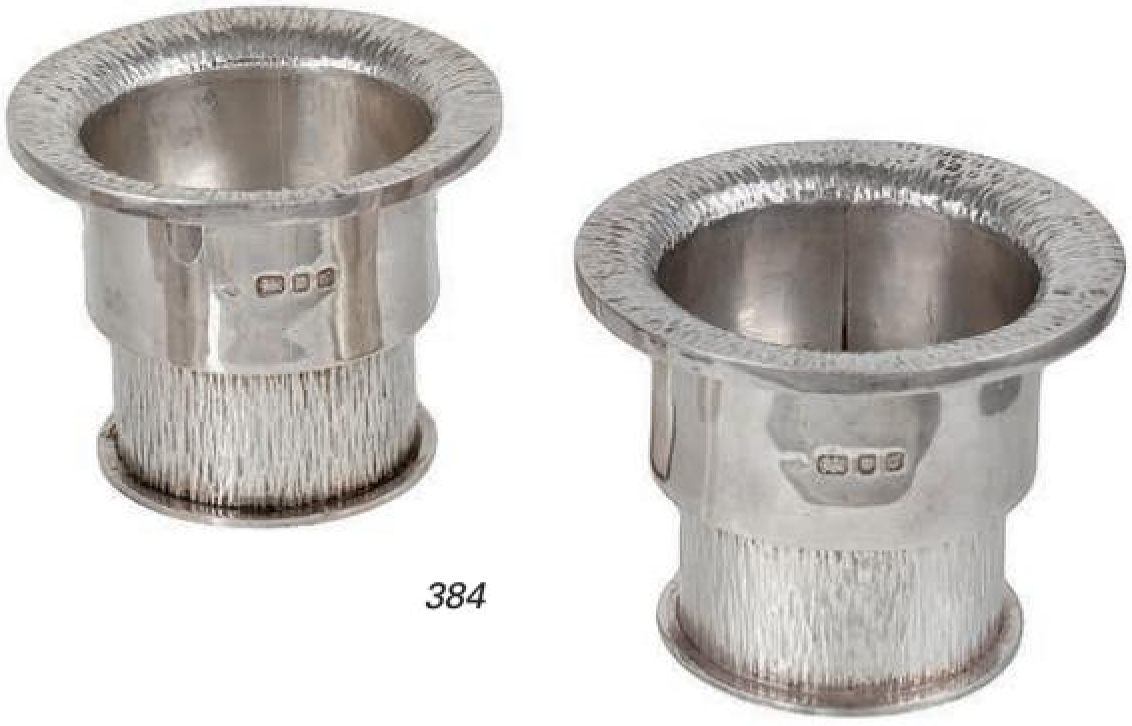

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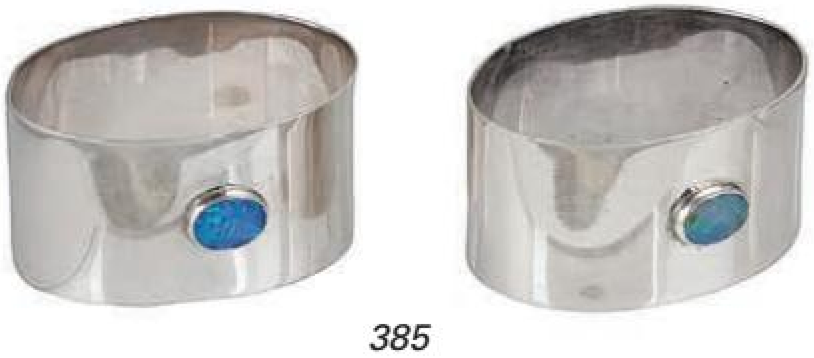


385

384

A PAIR OF CANDLE HOLDERS, GRAHAM WATLING OF LACOCK, LONDON, 1973
circular, hand hammered and with textured bands
5.5cm high, 225gr (7oz)

Provenance: Purchased by the vendor from Graham Watling at his workshop/showroom in Lacock, Wiltshire.

Graham Watling (1930-1996) enjoyed a successful career as a teacher of arts and crafts for seventeen years, whilst simultaneously exhibiting his silver and jewellery at the major UK craft fairs, as well as a number of international exhibitions. When offered a workshop by the National Trust in the idyllic village of Lacock in 1972 however, he was delighted to take up the chance to be a full-time silversmith. The business expanded through the 1970s, so that in 1977 he was able to move to one of the few freehold properties in the village, the old butcher's shop. The business is run now by his children as Watling Goldsmiths of Lacock. For further information, see John Andrew and Derek Styles, *Designer British Silver*, Woodbridge, 2015, pp.474-479.

£200-300

385

A PAIR OF AUSTRALIAN SILVER NAPKIN RINGS, MAGNUS GOLDRING 'BRITANNIC', SYDNEY, MID 20TH CENTURY
plain oval, each with a collet set oval opal, stamped: *BRITANNIC / STERLING SILVER*
4.8cm long

£50-80

386

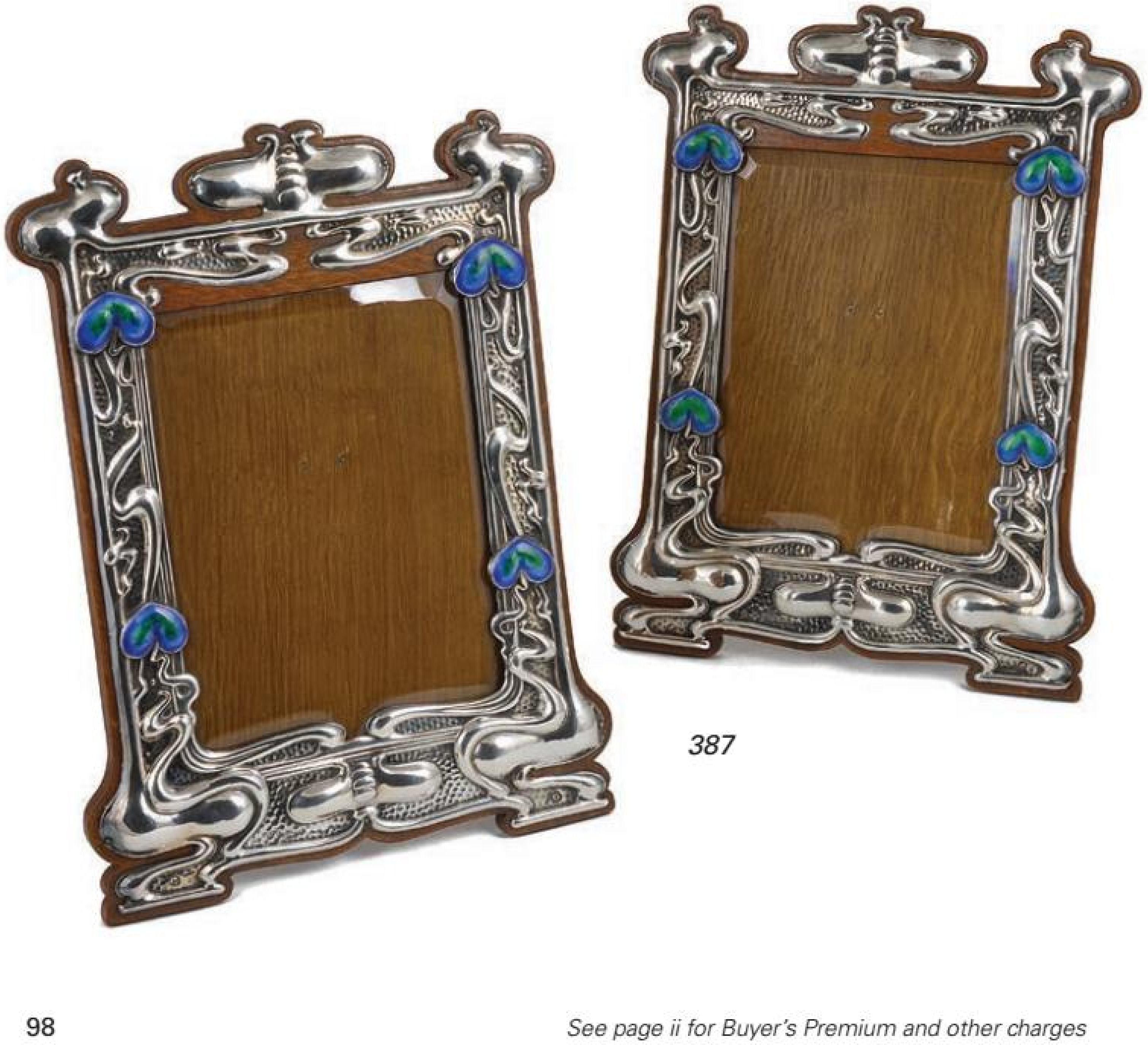
A PAIR OF SILVER CANDLE STANDS, W.I. BROADWAY & CO., BIRMINGHAM, 2007
for large altar-type candles, girdled compressed capstan form, lightly engraved 'SCHW 19 X 07'
11.8cm diameter

£50-80

387

A PAIR OF EDWARDIAN SILVER-MOUNTED PHOTOGRAPH FRAMES, WILLIAM NEALE & SON, BIRMINGHAM, 1903/04
in Art Nouveau taste with stylised tendrils on a hammer-finished ground, each with four later enamel-paint decorated blue/green inverted heart motifs, with later oak easel backs and bevelled glass, design registration No. 403177 for 1902
35cm long

£2500-3000



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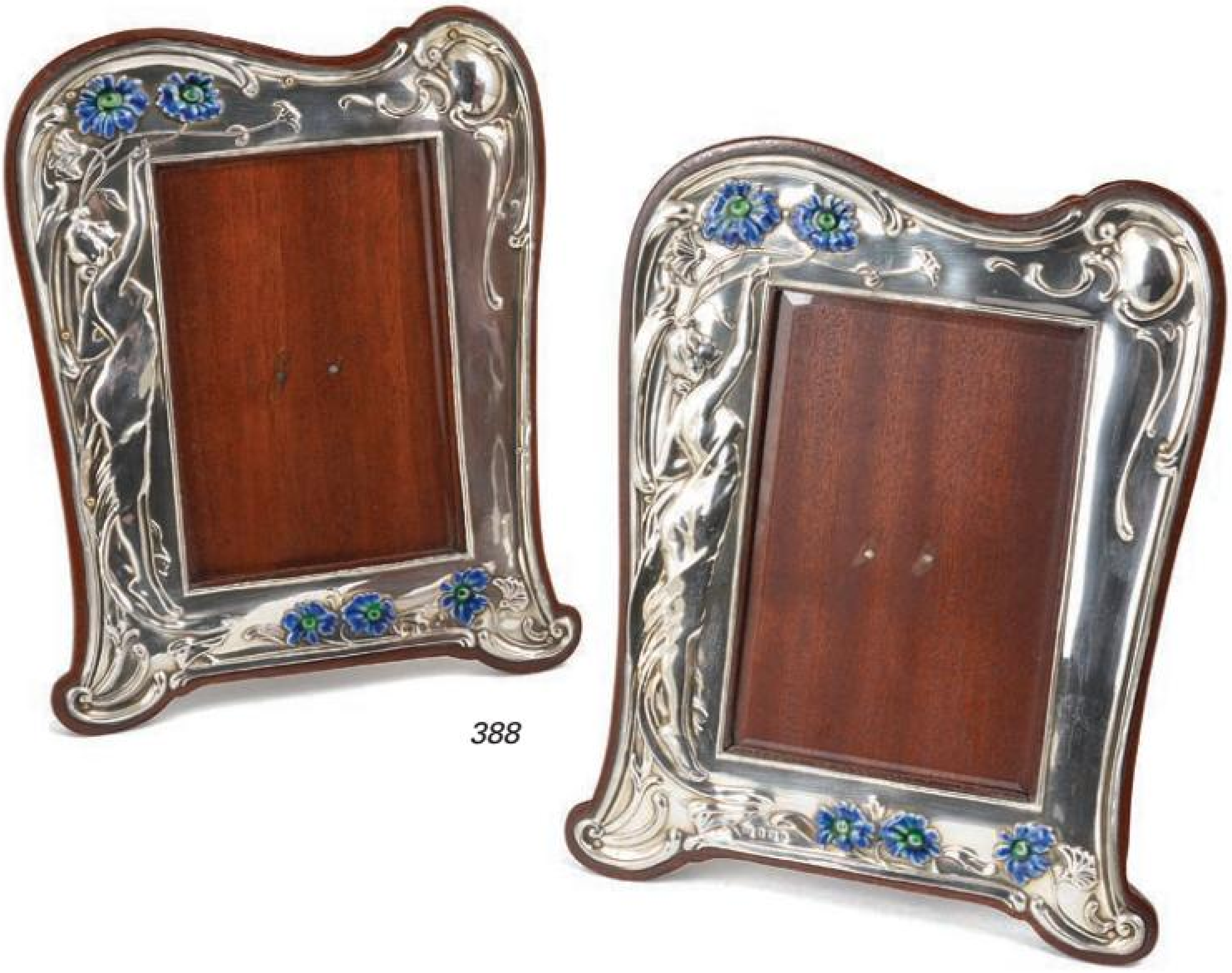


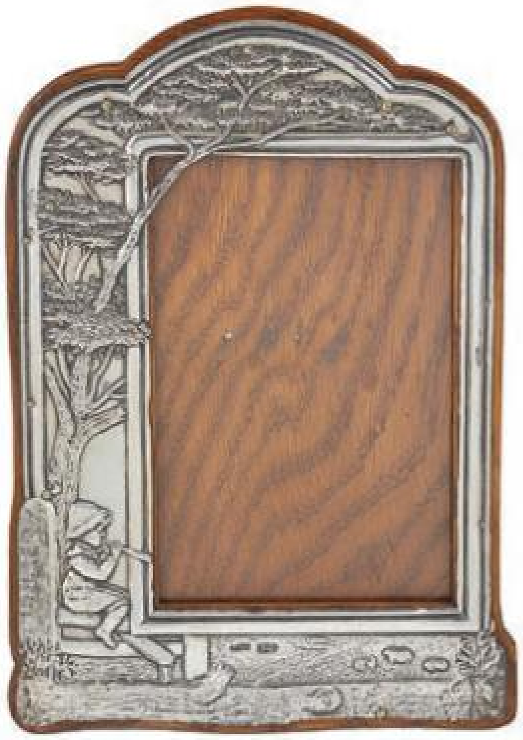
388

388

A MATCHED PAIR OF EDWARDIAN SILVER-MOUNTED PHOTOGRAPH FRAMES, ONE SAMUEL L. LEVI, THE OTHER WILLIAM NEALE & SON, BIRMINGHAM, 1906/08 RESPECTIVELY

in Art Nouveau taste, each asymmetric shaped frame stamped with tendrils and flowers and a loosely draped maiden to one side reaching up to pluck a bloom, the flowerheads later decorated in blue/green enamel paint, with later mahogany easel backs
21.5cm long

£1500-2000



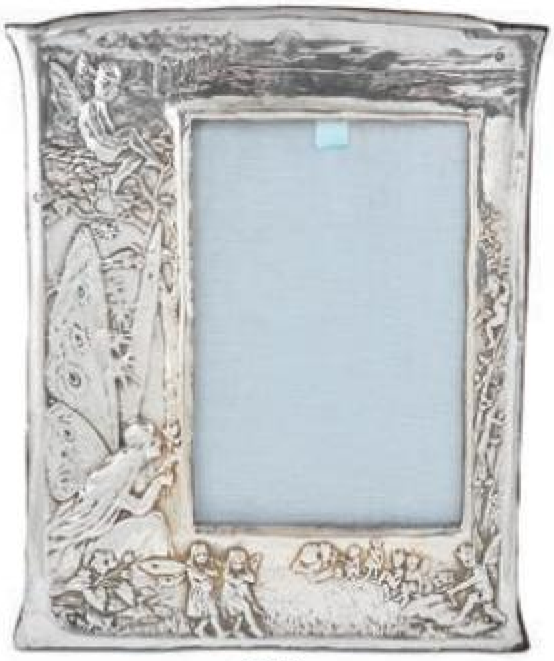
389

389

AN EDWARDIAN SILVER-MOUNTED PHOTOGRAPH FRAME, CASIMIR WIDMER & SONS, LONDON, 1904

shaped and arched, the off-set rectangular aperture with stamped silver surround of Little Boy Blue perched on a stile and playing his pipe beneath a sheltering oak, later oak easel back
21cm long

£600-800



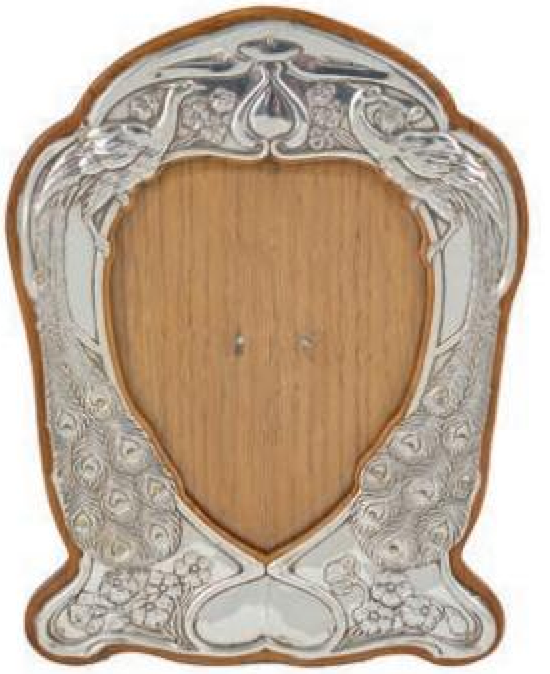
390

390

AN EDWARDIAN SILVER-MOUNTED PHOTOGRAPH FRAME, J. AITKIN & SON, BIRMINGHAM, 1909

shaped oblong, the off-set rectangular aperture with a stamped silver surround of a variety of fairies at mischief amidst a moon-lit landscape, later oak easel back
22.5cm long

£600-800



391

391

AN EDWARDIAN SILVER-MOUNTED PHOTOGRAPH FRAME, HENRY MATTHEWS OF BIRMINGHAM, CHESTER, 1902

in Art Nouveau taste, the stylised heart-shaped aperture with silver surround stamped with a pair of flanking peacocks with pendent full tails, flowers and tendrils, bevelled glass, later oak easel back
19.5cm long

£600-800

392

394

395

393 part

392

A GEORGE V SILVER THREE-HANDLED TROPHY CUP, ADIE BROTHERS LTD., BIRMINGHAM, 1931

knopped circular foot, the otherwise plain ovoid body inscribed on one side between three handles terminating in Art Deco motifs
30.7cm high, 1574gr (50oz)

The inscription reads: 'Presented to W.N. Blake by The Cinema Veterans Dec. 7th 1931.'

'"The Cinema Veterans", the men who were the pioneers of the cinematograph in Great Britain and who now number not more than one hundred and sixty, meeting this week at the Holborn Restaurant, London, used the occasion to present to their retiring Hon. Secretary, Mr. W.N. Blake, of Bedford, a very handsome solid silver loving cup, a silver tea service, and an illuminated address, in recognition of his services since the inception of their organization.' (*The Bedfordshire Times and Independent*, Bedford, 11 December 1931, p.9)

William Norman Blake (1870/71-1932), a native of Bedford and originally a photographer, became manager of the town's Empire Cinema. In 1924 he was a founder member and first chairman of The Cinema Veterans (1903), which he and Sir William Jury and Arthur Cunningham, all senior members of the British Film Industry, had established following the death in 1921 of William Friese Green. The latter, an inventor and pioneer British film-maker, had died in abject poverty and through The Cinema Veterans it was Blake and his associates' intention that nobody connected with the industry should die in such circumstances again.

Provenance: The Cinema and Television Benevolent Fund (see lots 292, 293, 344, 392-395 for further items with the same provenance.)

£300-500

393

FIVE ASSORTED ENGLISH SILVER TROPHY CUPS, VARIOUS MAKERS, LONDON AND BIRMINGHAM, 1928-1938

all circular with two handles, all inscribed, three on wood plinths with applied and inscribed plaques
12.5-23cm high, 1388gr (44oz) of weighable silver

The inscriptions comprise references to the 'Film Weekly' Cup Film Actresses Championship (1930), the Reading Racing Pigeon Club (1930), the Reading Premier F.C. (1935), the 'Glebelands' Snooker Tournament (1949) and the 'Glebelands' Xmas Snooker Handicap (1937 to 1972), two presented by Sir William Jury.

William Frederick Jury (1870-1944) began his career as assistant to his father-in-law, William Charles Marsh, an '(art) illuminator' and pyrotechnist, specialising in firework displays, general illuminations with electric lights, limelights and combinations of glass and variegate lamps. Marsh died in 1897 leaving Jury to continue the business. Two years later he added films to his repertoire of lightshows, giving early cinematograph exhibitions at fetes and other venues. By 1912 Jury's interests in the cinema were so important that he had become one of the earliest and most successful of film distributors in the United Kingdom. He was appointed the unpaid Chairman of the War Office Cinema Committee in 1916 and for this and other philanthropic services to the industry, he was given a knighthood in 1918. In October 1935, Sir William purchased Glebelands, a mansion near Wokingham in Surrey and presented it to the Cinematograph Trade Benevolent Fund, of which he had long been chairman, for use as a convalescent and rest home for some sixty members and former members of the industry.

Provenance: The Cinema and Television Benevolent Fund Fund (see lots 292, 293, 344, 392-395 for further items with the same provenance.)

£300-500

394

A GEORGE VI SILVER TWO-HANDLED GOLFING TROPHY CUP, MAKER'S MARK C?&CO, BIRMINGHAM, 1938

circular foot, the beaker-shaped bowl engraved on one side with an inscription centring an applied figure of a golfer, angular handles, on black Bakelite plinth with four later applied and inscribed plaques, dated between 1946 and 1966
26.2cm high, 929gr (29oz) all in, excluding plinth

The inscription reads: 'Film Trades (War) Comforts Fund / Rogers' Challenge Cup.'

Provenance: The Cinema and Television Benevolent Fund Fund (see lots 292, 293, 344, 392-395 for further items with the same provenance.)

£250-350 *Illustrated on opposite page*

395

A SILVER TWO-HANDLED CUP, JAY, RICHARD ATTENBOROUGH & CO. LTD. AS RETAILERS, CHESTER, EARLY 20TH CENTURY

in early 18th century Irish style with harp-shaped handles, the bell-shaped body engraved with inscriptions and a list of Past Presidents of the Cinema Veterans (1903) below the legend 'WE'LL DRINK A CUP OF KINDNESS YET FOR THE DAYS OF AULD LANG SYNE'
23cm high, 1104gr (35oz)

The inscription reads: 'CINEMA VETERANS (1903) LOVING CUP Presented by Lieut. Colonel A.C. Bromhead, C.B.E. President 1933-4'

Alfred Claude Bromhead (1876-1963) and his brother, Reginald (1883-1956) established the British Gaumont film company, the UK branch of the French Gaumont company. During World War I, A.C. Bromhead was promoted to the rank of Lieut.-Col. and in 1916/17 led a British film propaganda unit to Russia, for which he was awarded a C.B.E.

Provenance: The Cinema and Television Benevolent Fund Fund (see lots 292, 293, 344, 392-395 for further items with the same provenance.)

£300-500 *Illustrated on opposite page*

396

A COLLECTION OF ELEVEN ASSORTED SILVER TROPHY CUPS, VARIOUS MAKERS, LONDON & PROVINCES, 1905-1924

mainly inscribed for Sydenham tennis club competitions, comprising one of elongated twin-handled pedestal vase form, three of goblet form, one pedestal kylix, five of twin-handled pedestal egg-cup form and one twin-handled urn form (but one handle missing)
21.5cm tallest, 1142gr (36oz)
(11)

£350-450

397

AN ELECTROPLATE GALLERY TRAY, ENGLISH, 20TH CENTURY

oval, waved gadroon rim above a band of geometric piercing
61cm long

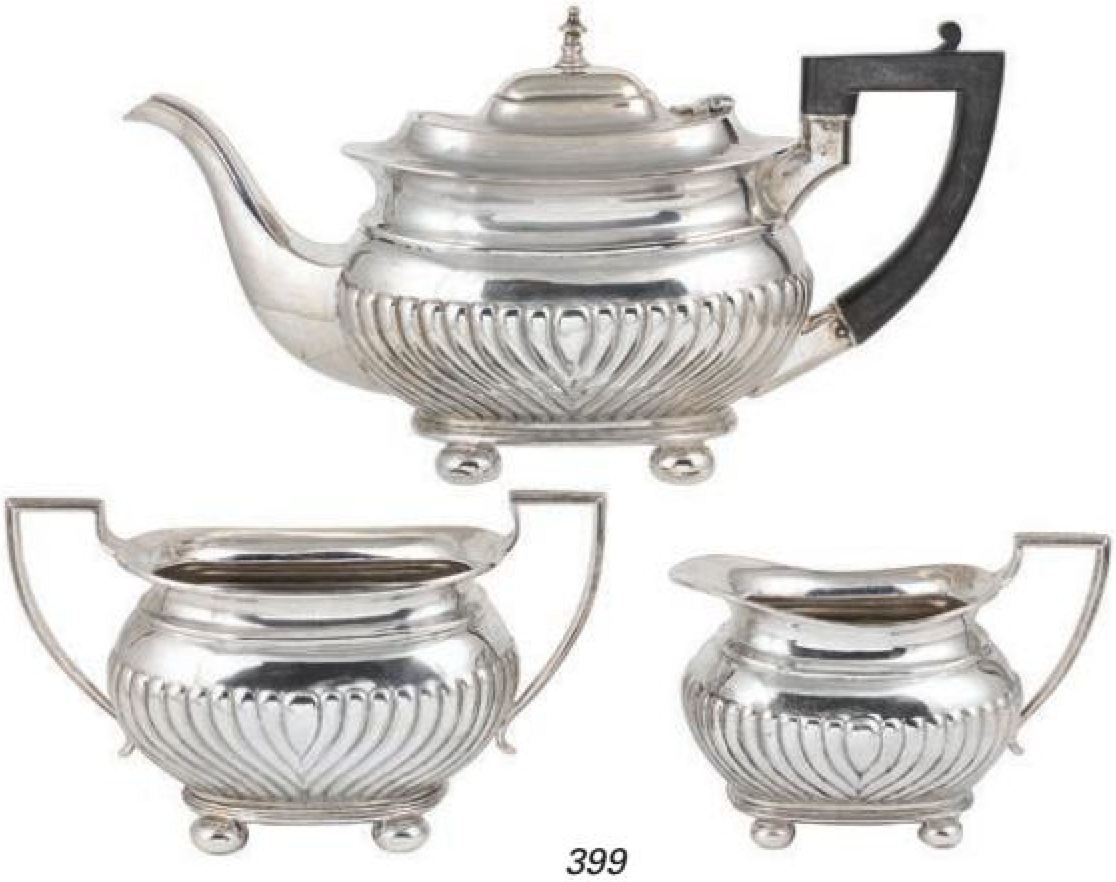
£50-80

398

A GEORGE V SILVER CIGARETTE BOX, ASPREY & CO. LTD., LONDON, 1919

rectangular, plain engine-turned, cedar lined, *20.5cm long*; together with **an American silver trinket box, Woods & Chatellier, New York, early 20th century,** plain oblong excepting the scrolling initials engraved to lid, velvet lined, *10.5cm long*
(2)

£120-180



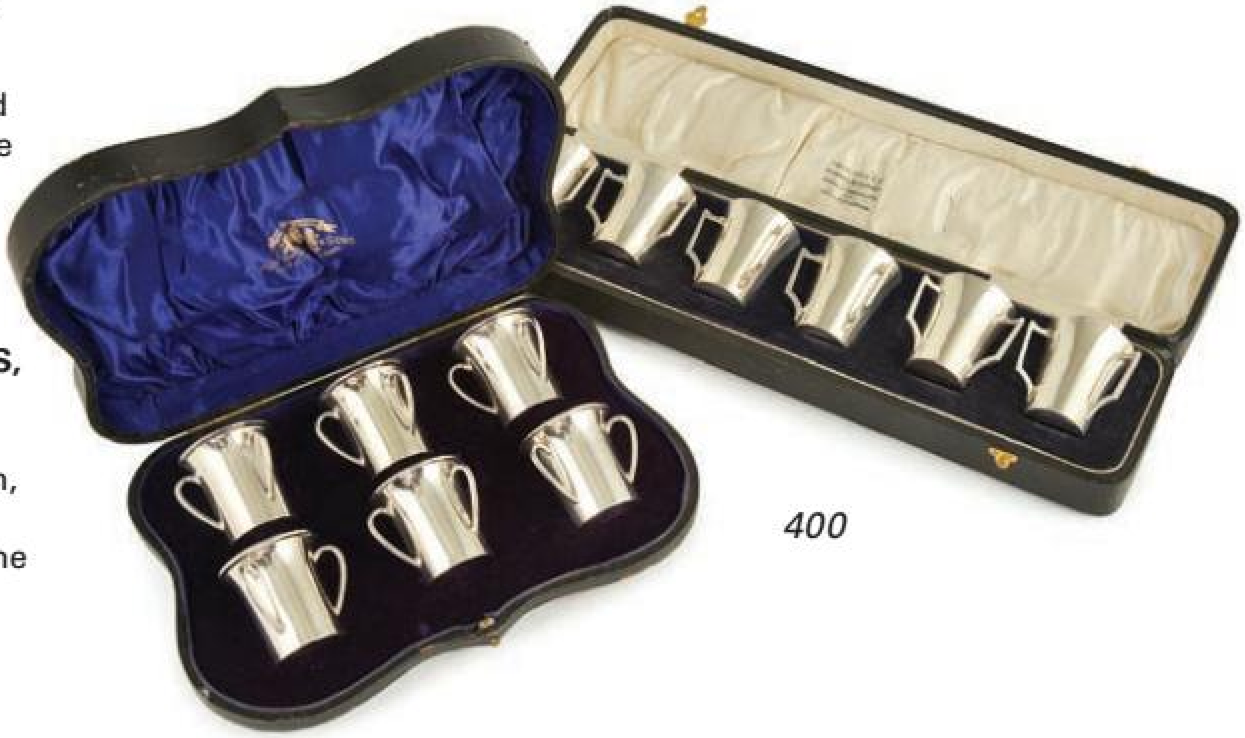
399

399

A GEORGE V SILVER THREE-PIECE TEA SET, COOPER BROTHERS & SONS LTD., SHEFFIELD, 1921

oblong, part lobed pattern, on bun feet
teapot 30.5cm long, 1365gr (43oz) including fibre handle

£400-600



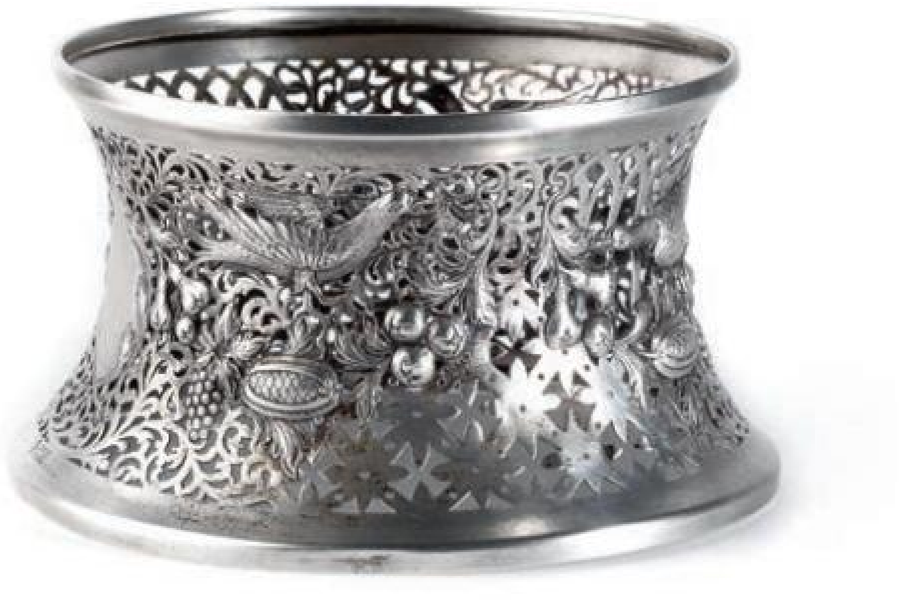
400

400

A SET OF SIX GEORGE V SILVER LIQUEUR TOTS, JOHN HALL & CO. OF MANCHESTER AND LIVERPOOL, LONDON, 1920

each in the form of a miniature three-handled tyg, fitted case with retailer's stamp: 'John Hall & Co. Diamond Merchants, 56, King St. Manchester and 10, Dale St. Liverpool', *4.5cm high*; together with **another set of six silver liqueur tots** of similar form, gilt interiors, fitted case with retailer's stamp: 'P. Orr & Sons, Madras, Rangoon, Colombo.', *Snyner & Beddoes, Birmingham, 1904, 4.2cm high*
283gr (9oz 1dwt)
(12)

£150-200



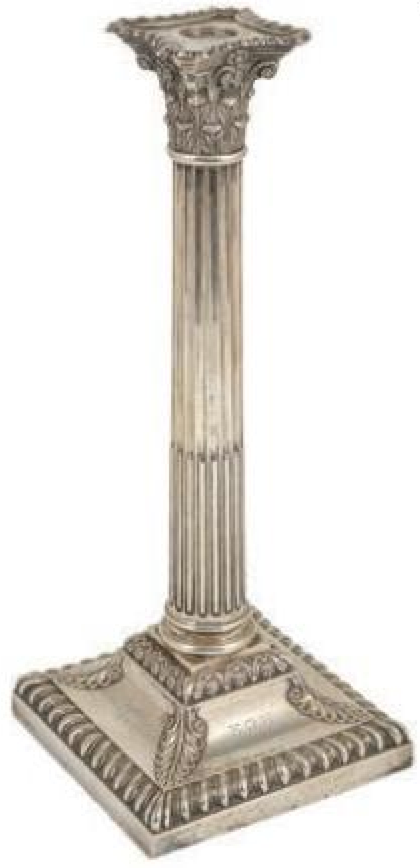
401

401

A GEORGE V IRISH SILVER DISH RING, SHARMAN D. NEILL LTD. OF BELFAST, DUBLIN, 1914

typical waisted form, chased around a vacant cartouche with birds and fruit swags against a pierced scroll ground
20cm diameter, 310gr (10oz)

£300-500



402

402

AN EDWARD VII SILVER CANDLESTICK, SHARMAN D. NEIL OF BELFAST, SHEFFIELD, 1904

die-stamped columnar, gadroon and formal foliate pattern square base engraved with initials and dates, stop-fluted stem, Corinthian capital, detachable nozzle
31.cm high, loaded

£250-350

403

A SILVER 'SILENT BUTLER' ASHTRAY, J.B. CHATTERLEY & SONS LTD., BIRMINGHAM, 1961

typical form, wood handle, shell thumbpiece and stamped foliate decoration, *15.5cm long*; together with **the following:** an electroplate example; a Victorian cylindrical electroplate biscuit barrel, *Elkington & Co., Birmingham, 1878, 16cm high*; and a French cylindrical electroplate jar and cover with internal fittings, *20th century, 20cm high*
(4)

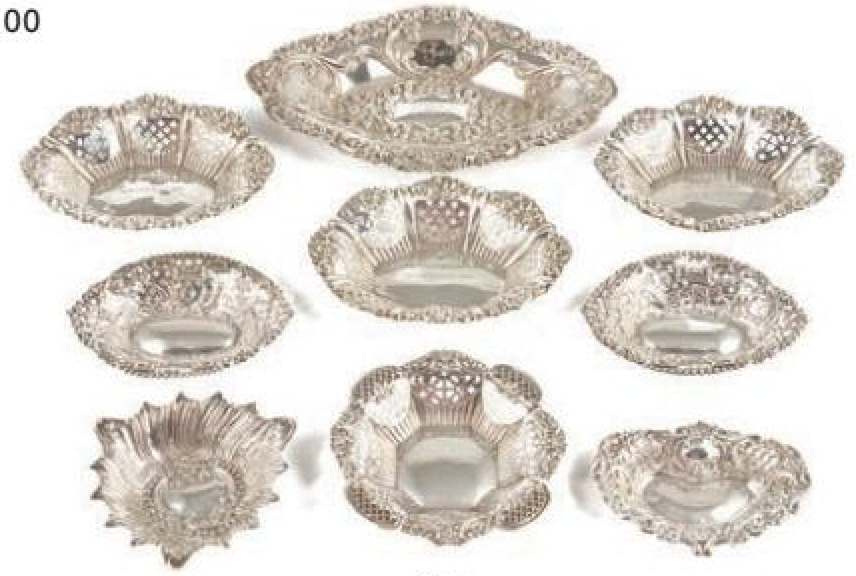
£70-100

404

A SILVER SWEETMEAT BASKET, C.J. VANDER LTD., SHEFFIELD, 1997

pierced and engraved oval in Dutch taste, beaded lip and swing handle
16.5cm long, 283gr (9oz 1dwt)

£70-100



405

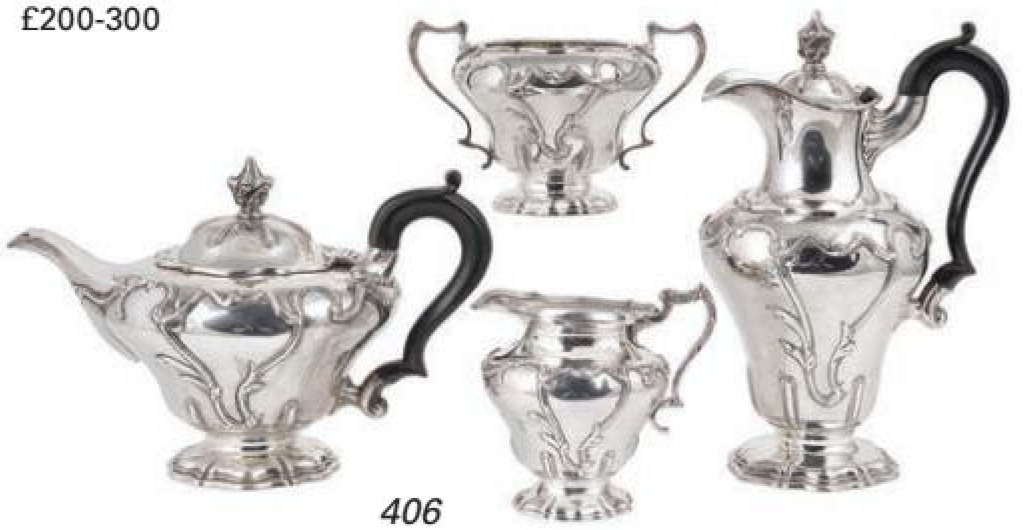
405

A SUITE OF NINE VICTORIAN SILVER BON-BON DISHES, T.H. HAZLEWOOD & CO., H. HAYES AND OTHERS, BIRMINGHAM 1897/98

various sizes, pierced and die-stamped, two with the Willow Pattern, all inscribed
10-20.1cm wide, 341gr (10oz 19dwt), excluding contemporary case with retailer's stamp of Craddock of Glasgow

The various inscriptions included the names of Mr & Mrs W.L. Dunn and the dates 24 September 1873 and 24 September 1898

£200-300



406

406

AN EDWARDIAN SILVER FOUR-PIECE TEA SET, W. & G. SISSONS, LONDON, 1905/07

inverted baluster bodies chased with widely spaced scrolling straps, shaped rim feet
hot water jug 23.5cm high, 1622gr (52oz) including ebonised handles

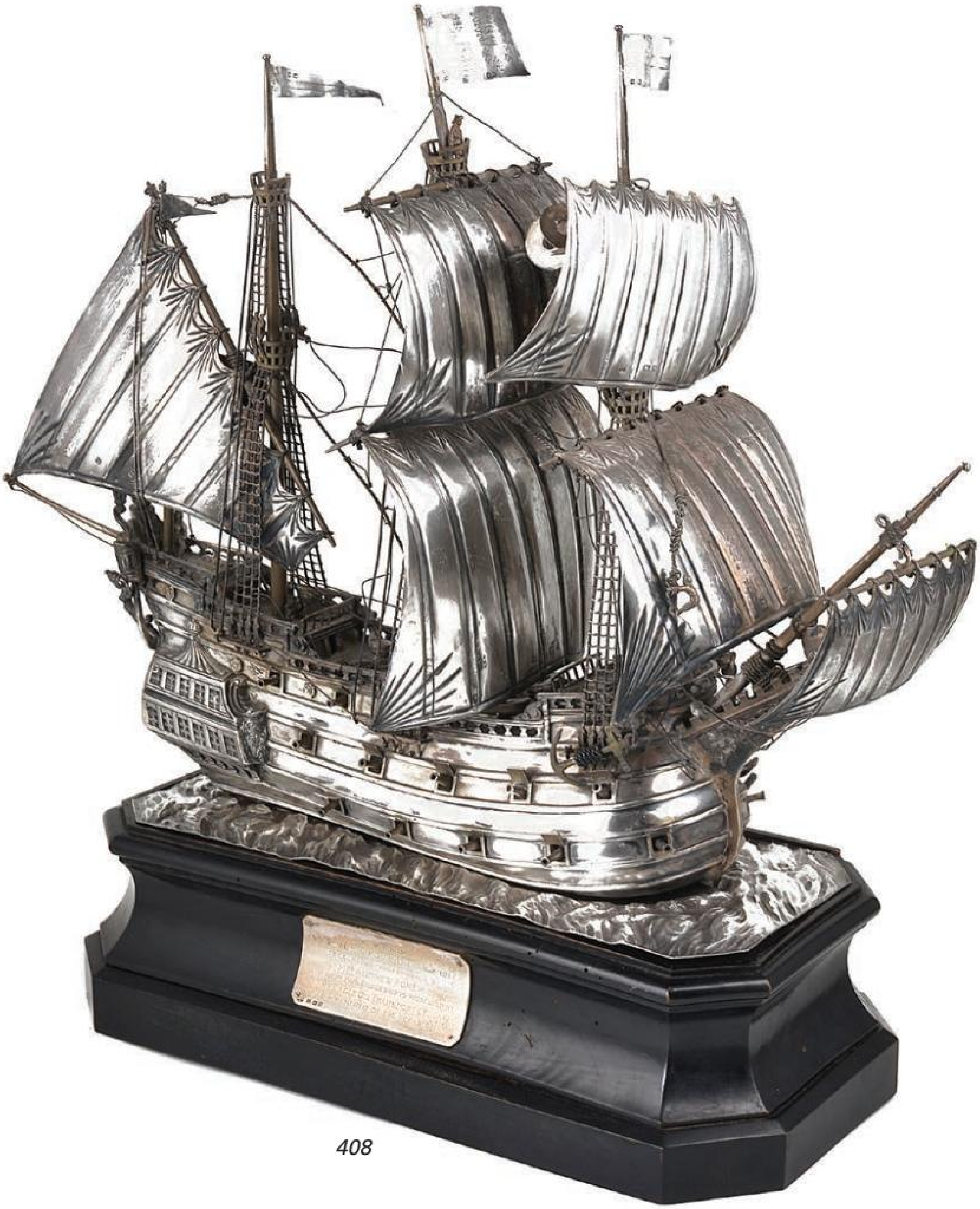
£700-900

407

A GEORGE V SILVER TEA CADDY, JAMES DIXON & SONS LTD., SHEFFIELD, 1913

oblong, part lobed, monogrammed above IAH, on ball feet, *12.5cm long;* together with **the following miscellaneous silver:** a small Edwardian rosebowl, scroll foliate chased, *Walker & Hall, Sheffield, 1907, 14cm diameter*, a small Edwardian tazza, pale pierced, *Stewart Dawson & Co., London, 1909, 14.5cm diameter*, a pair of three footed cauldron salt cellars, *Sheffield, 1913*, a pair lobed oval salt cellars, *London, 1905* and four assorted small sweetmeat dishes, one set with a ha'penny
weighable silver 857gr (27oz)
(11)

£250-350



408

408

A GEORGE V SILVER MODEL OF A TUDOR STYLE GALLEON, WILLIAM COMYNS & SONS, LONDON, 1927

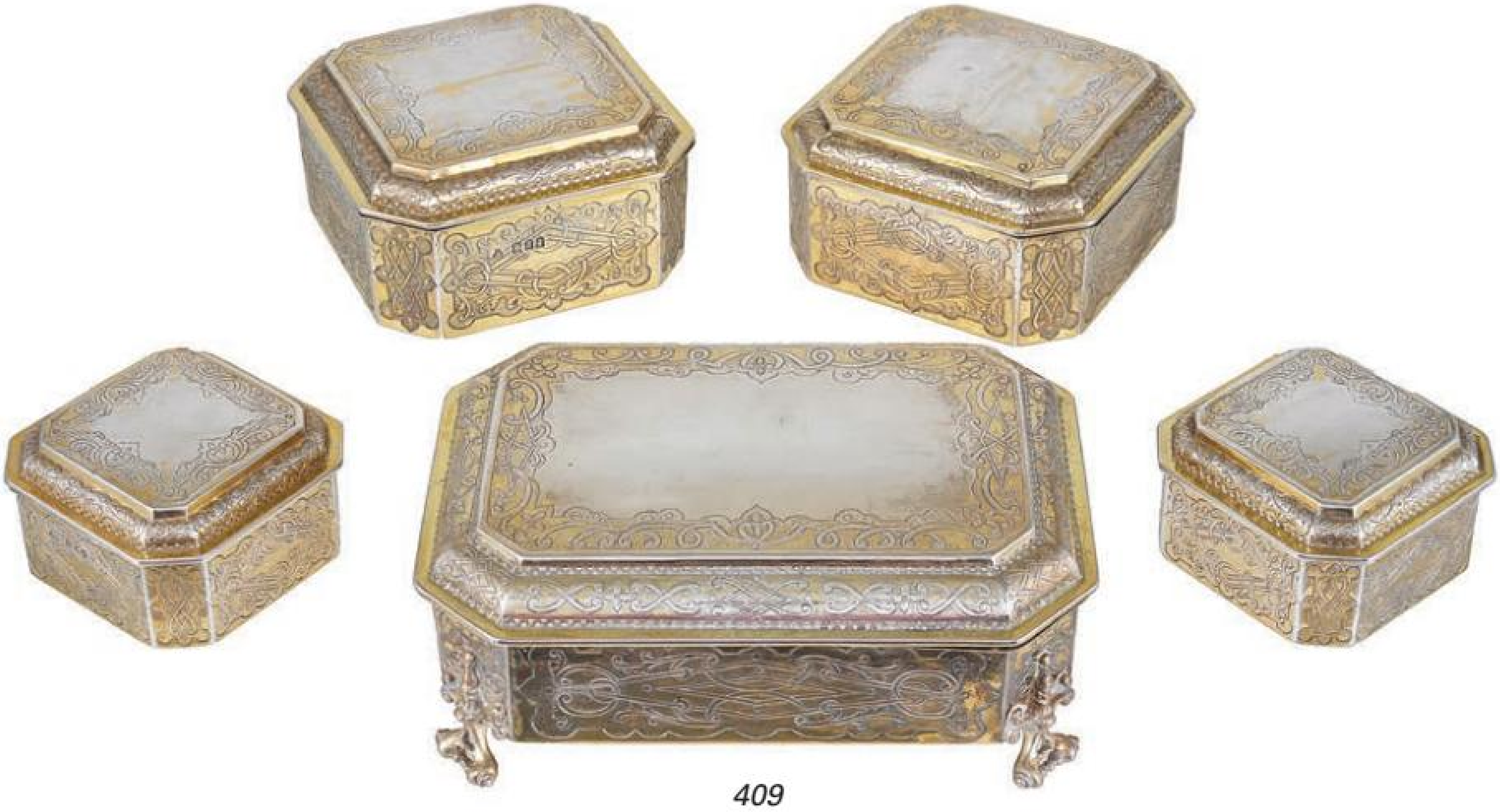
the fully rigged vessel with mainsail decorated with a cipher for Queen Elizabeth I below a flag embossed with her coat of arms, the deck with coils of rope and sailors at work, below with twenty-four cannon at the open gunports above the rippled sea, on an ebonised wood waisted plinth with inscribed silver plaque
53cm long, 49cm high overall, weighable silver 3216gr (103oz)

The inscription reads: Launch of S.S. "San Claudio" 23rd December 1927. The ceremony was performed by Mrs Andrew Agnew to whom this silver ship is presented by The Eagle Oil Transport Co. Ltd. as a memento of the occasion.

The S.S. San Claudio was a steam tanker of 3231 tons built by Sir W.G. Armstrong, Whitworth & Co. on the Tyne. She was one of twenty such vessels, all named after Spanish saints, ordered by Weetman Dickinson Pearson, Baron Cowdray of Midhurst, for Eagle Oil Transport; the first, the S.S. Dunstano was launched in 1912.

Comyns made a presentation galleon of this same pattern for the launch of each tanker from this series. The first model (for the S.S. San Dunstano) was sold in these rooms, 20 June 2015, lot 232, and another, the third, Neal Auction Company, New Orleans, 12/13 October 2002, lot 594.

£2000-3000



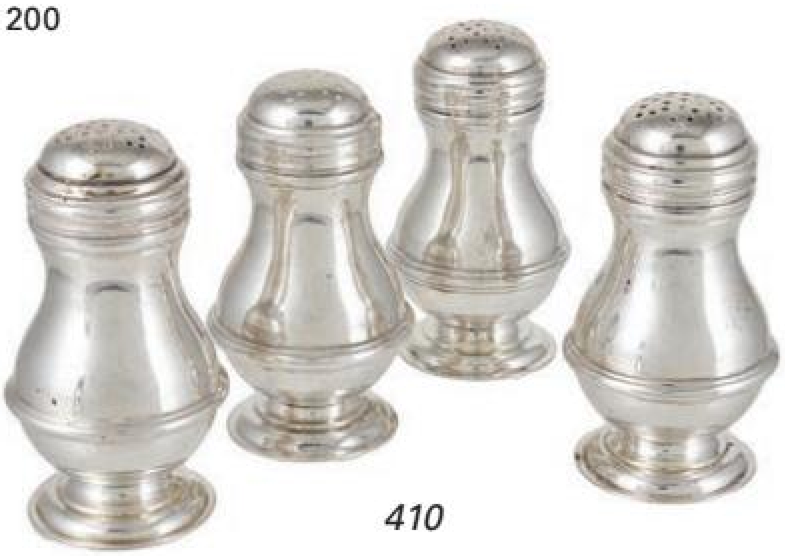
409

409

A SET OF FIVE GEORGE V SILVER-GILT TOILET BOXES, S.J. PHILLIPS, LONDON, 1912

in Charles II style, cut-cornered square or rectangular, flat-chased with matted ground bands of scrolling straps, comprising a casket on cast openwork scroll feet and two pairs of boxes and covers in sizes, Britannia standard
casket 18cm long, boxes 11.5cm and 8cm square, 1589gr (51oz)

£800-1200



410

410

A SET OF FOUR SILVER BUN PEPPERS, TESSIERS LTD., LONDON, 1959/60/68

in George I style, plain girdled baluster, pellet pierced covers
7.5cm high, 239gr (7oz)

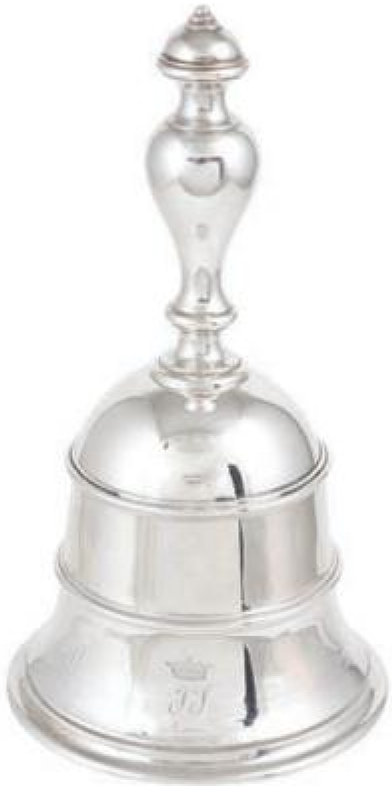
£150-250

411

AN ARTS AND CRAFTS SILVER CHRISTENING BOWL, LIBERTY & CO. LTD., BIRMINGHAM, 1911

hammer-finished, inscribed 'LLOYD / FROM HIS GODMOTHER / DEC 1911', *11.5cm diameter*; together with **two English silver sugar bowls**, circular, one Victorian example with berried leaf engraving, *Edward Barnard & Sons, London, 1854, 16cm across applied handles*, the other on three pad feet, shaped rim, *Stokes & Ireland Ltd. of Birmingham, Chester, 1907, 11cm diameter*
435gr (14oz)
(3)

£150-250



412

412

A VICTORIAN SILVER TABLE BELL, C.T. & G FOX, LONDON, 1876

the body with moulded borders and girdle and engraved JS below a marquess's coronet, baluster and knopped handle, gilt interior
18cm high, 469gr (15oz)

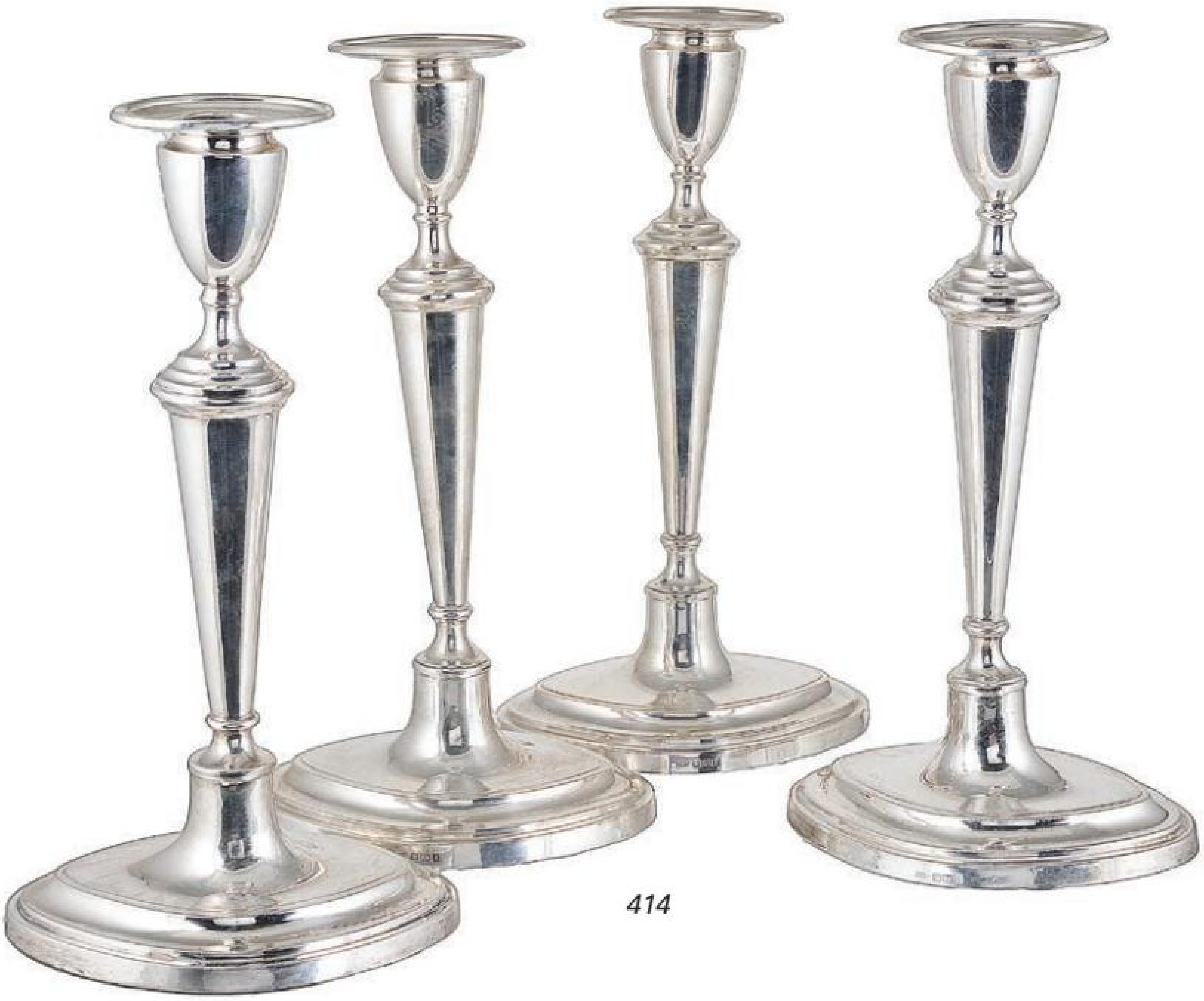
£300-400

413

A VICTORIAN SILVER MUSTARD POT, SPURRIER & CO, BIRMINGHAM, 1899

on three paw feet, cylindrical body pierced and engraved with birds and scroll foliage surrounding a crested oval, crested lid with shell thumbpiece, *8.5cm high;* together with **a pair of Edwardian silver salt cellars, Charles Stuart Harris, London, 1902**, oval, each on four ball and claw feet, pierced and engraved with laurel swags over pales below a gadroon rim, *8.5cm long*; and **a pair of silver salt spoons and a mustard spoon, various dates and makers**, Fiddle pattern, crested or initialled
283gr (9oz)
(6)

£100-200



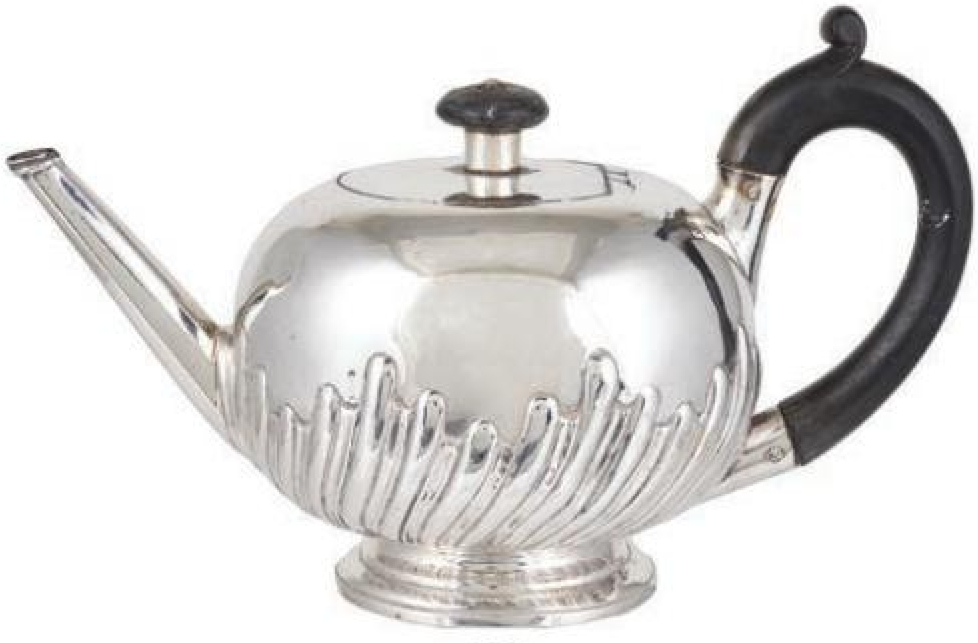
414

414

A SET FOUR GEORGE V SILVER CANDLESTICKS, THOMAS A. SCOTT, SHEFFIELD, 1910

pointed oval outline, plain excepting moulded borders, the flared stems terminating in urn-shaped scones and complete with detachable nozzles
30.5cm high, loaded

£800-1200



415

415

A VICTORIAN SILVER BACHELOR'S TEA POT, D. & C. HOULE, LONDON, 1883

bullet form, with a band of curved alternate lobes and flutes
21cm long, 406gr (13oz) including wood handle and finial

£150-200

416

TWO VICTORIAN SILVER MUSTARD POTS, LONDON, 1844/1900

the earlier with scroll pierced sides, the lid scroll foliage engraved, with blue glass liner, *Thomas Hughes Headland, 7.5cm high*, the later example with scroll foliate pierced sides and cartouche engraved with the crest of Kenyon of London, *Charles Stuart Harris, 4.5cm high*; together with **a George III silver milk jug**, oval, with a band of bold pointed lobes and gadroon rim, inscribed 'H.J.K. / 1883', gilt interior, *Solomon Hougham, London, 1804, 15cm long*; and **a silver cream jug**, George II plain baluster style one three pad feet, *Stokes & Ireland Ltd. of Birmingham, Chester, 1907, 9cm high*; and **a silver mustard spoon**, Old English pattern, *William Eley, London, 1804*
496gr (16oz)
(5)

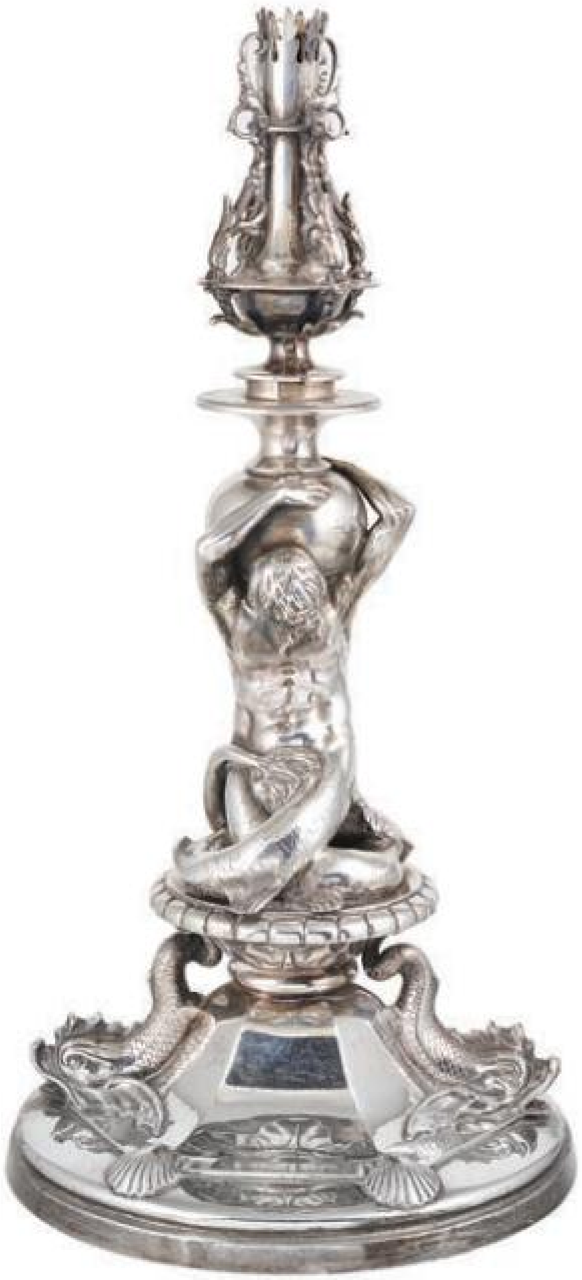
£150-250

417

ASSORTED ENGLISH PLATED WARES, COMPRISING:

a pair of Georgian Sheffield Plate entrée dishes, covers and one handle, oblong, applied reeded and foliate rims, *circa 1825*; an oval electroplate entrée dish, cover and handle, with beaded rims, *circa 1900*; a Victorian electroplate baluster coffee pot, *late 19th century*; a pair of plated sauceboats on three pad feet; and a circular electroplate dish warmer, *early 20th century*
(7)

£70-100



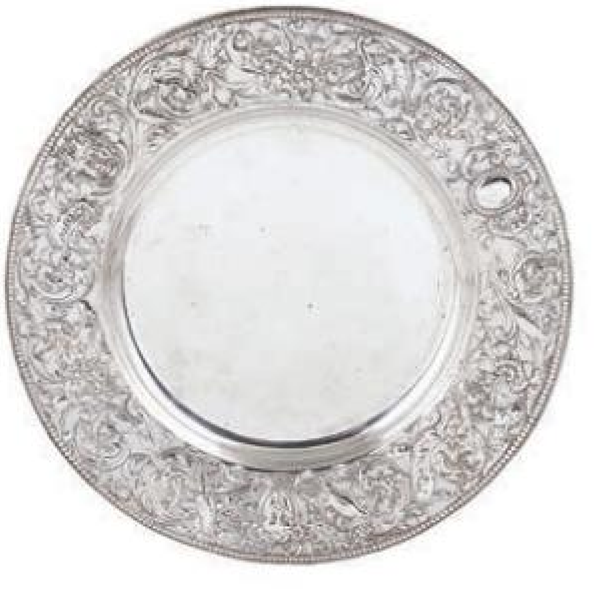
418

418

A VICTORIAN SILVER CENTREPIECE STAND CONVERTED FOR USE AS A LAMP, EDWARD BARNARD & SONS, LONDON, 1870

the circular base applied with shells and Renaissance dolphins, the figural stem formed as a merman holding a globe on his shoulders, screw-in baluster top section applied with openwork scroll foliate spandrels
39cm high, 1330gr (42oz) excluding top section with later brass long screw

£600-900



419 part

419

A VICTORIAN SILVER DISH, WILLIAM COMYNS & SONS, LONDON, 1898

circular, with a broad raised and pierced border of scrolls, masks, flowers, squirrels and birds and a vacant oval, within a beaded rim, *23cm diameter*; together with **an Edwardian silver waiter, Harrison Brothers & Howson, London, 1909**, octagonal, inscribed 'June 27th 1911', gadroon rim, on four scroll panel feet, *21.5cm wide*
573gr (18oz)
(2)

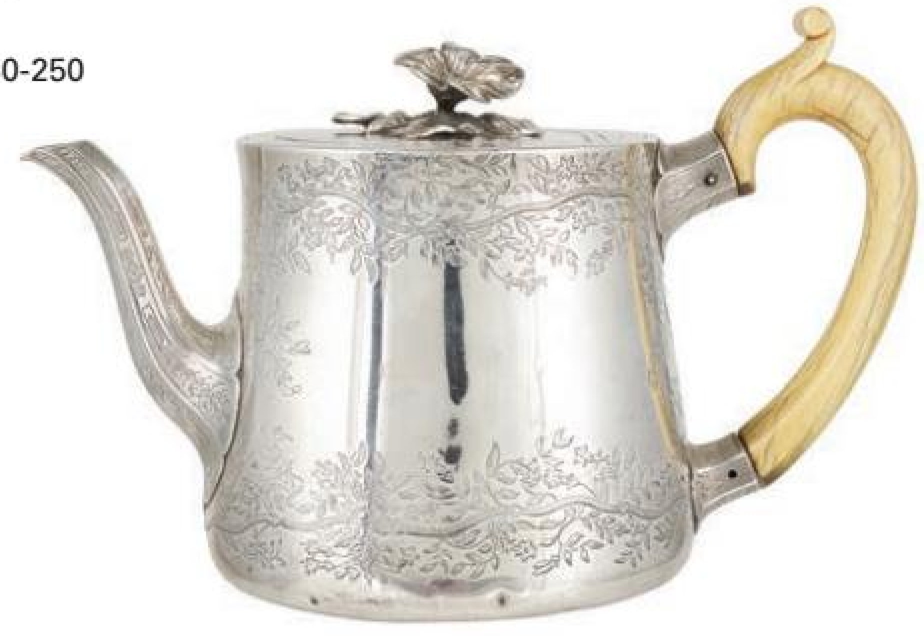
£180-220

420

A GEORGE V SILVER WAITER, THOMAS BRADBURY & SONS LTD., SHEFFIELD, 1912

square with incurved corners, moulded rim, engraved with the crest of Kenyon of London, on shaped panel feet, *14.5cm wide*; together with **two silver casters**, one in George II style, bellied and girdled, *Charles Stuart Harris, London, 1901, 16.5cm high*, the second with openwork sides of pales and a band of ovals, bayonet fitting cover, with blue glass liner, *Haseler Brothers, London, 1899, 18cm high*
559gr (18oz)
(3)

£150-250



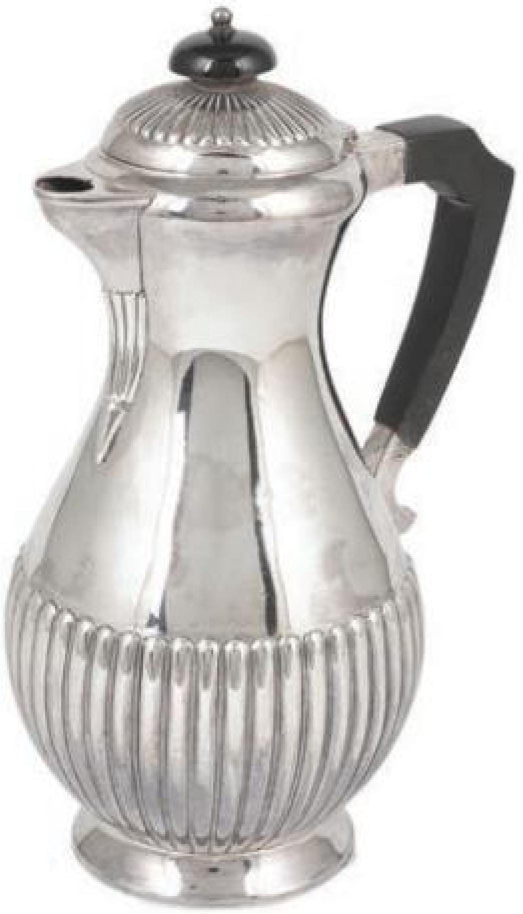
421

421 ~

A VICTORIAN SILVER TEAPOT, C.T. & G. FOX, LONDON, 1853

tapering cylindrical, engraved with bands of trailing vines, the octagonally faceted spout and handle terminals with linear and foliate engraving, the flush-hinged flat lid with cast flower finial
22cm long, 557gr (18oz) including ivory handle

£200-300



422

422

A VICTORIAN SILVER HOT WATER JUG, FENTON BROTHERS, SHEFFIELD, 1884

part lobed baluster, engraved with the monogram SMW
23.5cm high, 448gr (14oz 8dwt) including ebonised wood finial and fibre handle

£120-180

423

423

A PAIR OF VICTORIAN SILVER COMPORT STANDS, HUNT & ROSKELL, LONDON, 1867

the circular pedestal knopped bases electrotyped with scrolling strapwork panels on a matted ground, the dishes pierced with further scrolling straps within beaded borders, bases stamped 'HUNT & ROSKELL, LATE STORR & MORTIMER' and with factory numbers
24cm diameter, 1311gr (42oz)

£600-800

424

AN EDWARDIAN SILVER COFFEE POT, EDWARD BARNARD & SONS, LONDON, 1908

the lower part of tapering cylindrical body with a chased linen-fold band, on four hoof feet, double knopped finial
24.5cm high, 762gr (24oz) including fibre handle

£220-280

425

A VICTORIAN SILVER COMMUNION FLAGON, EDWARD BARNARD & SONS, LONDON, 1851

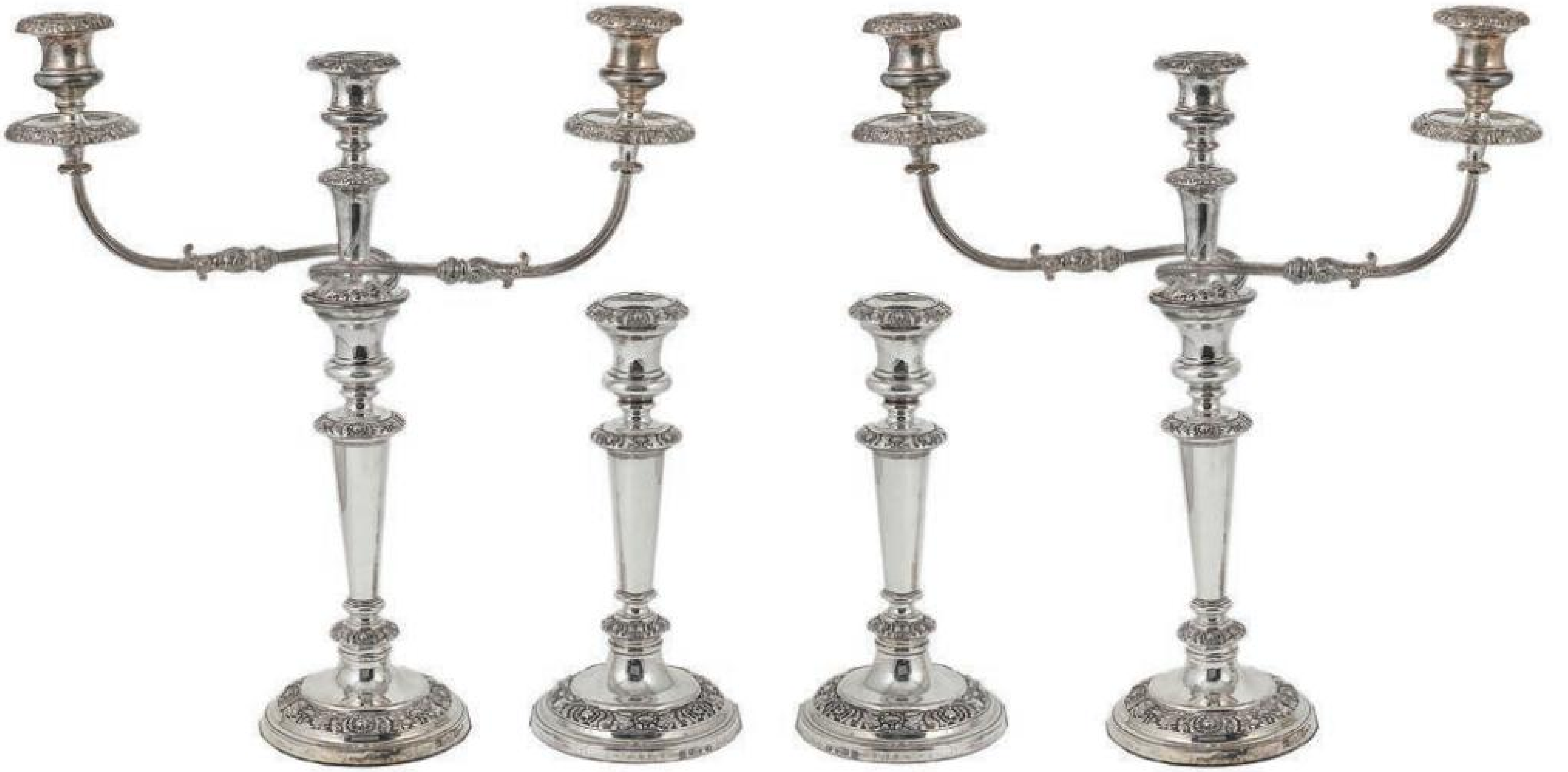
the cylindrical body engraved with the IHS Christogram above an applied girdle, scroll handle, domed lid, underside with scratch weight *314=25"1=Eg* and stamped numeral *706*
31cm high, 774gr (24oz)

Provenance: St. Dunstan's Parish Church, Bolnhurst, Bedfordshire; bought from Edward Barnard & Sons by James Payne Storey, Silver Retailer and Jeweller of 176 Regent Street, London, on 25th Sept 1852 (Barnard Ledgers, V. & A., Blythe House). The flagon may have been bought from Storey in memory of Sophia Wade-Gery (died September 1851), wife of the incumbent Rev. Hugh Wade-Gery. The vestry at the Church was built in her memory and the East Window dedicated to her.

£300-500

424

425



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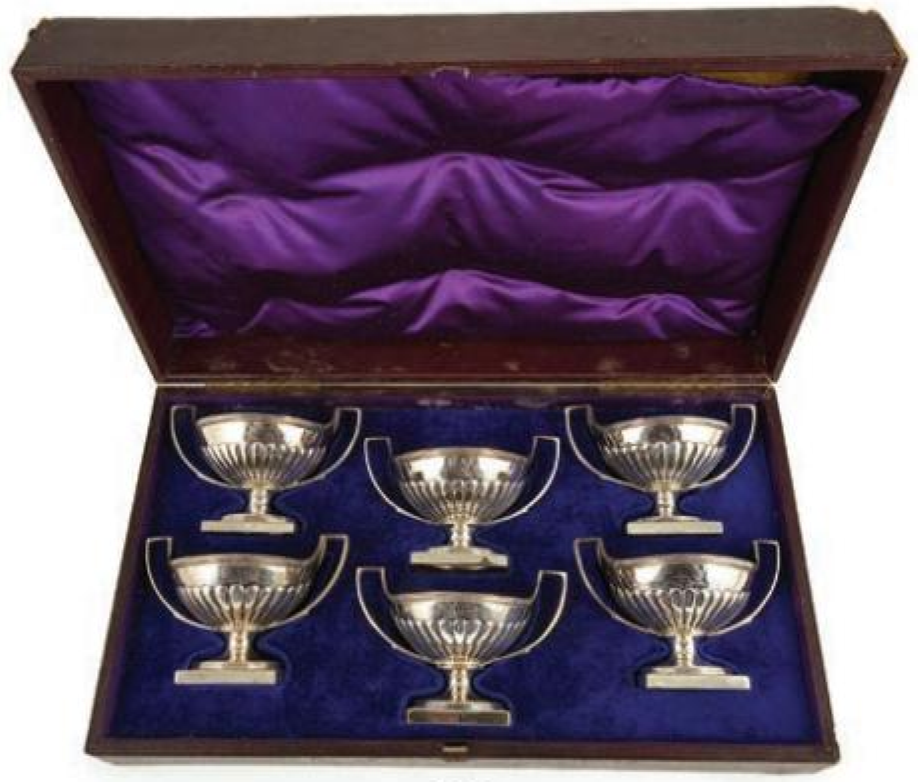

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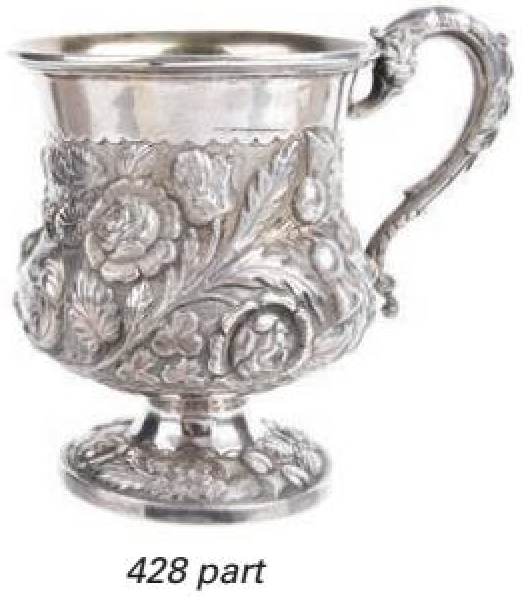


428 part

426

A SET OF FOUR SILVER CANDLESTICKS AND A PAIR OF SHEFFIELD PLATE CANDELABRA BRANCHES, JOHN & THOMAS SETTLE AND THEIR SUCCESSORS HENRY WILKINSON & CO., SHEFFIELD, 1825/37

the sticks with stamped foliate and shell borders, the circular bases engraved with a crest rising to flared stems and campana-shaped scones, with two crested detachable nozzles, the three-light branches of conforming pattern, each of two scrolled arms and central light
candelabra 47cm high, sticks 28cm high, loaded

£1500-2500

427

A PAIR OF GEORGE III SILVER SALT CELLARS, PETER PODIO, LONDON, 1795

square pedestal bases, lobed circular bowls, each engraved with a crest below the reeded lip; together with **a set of four Victorian silver salt cellars** made to match and engraved with the same crest, *Robert Harper & Son, London, 1874*
11cm over handles, 647gr (20oz 16dwt), excluding fitted morocco case of circa 1874
(6)

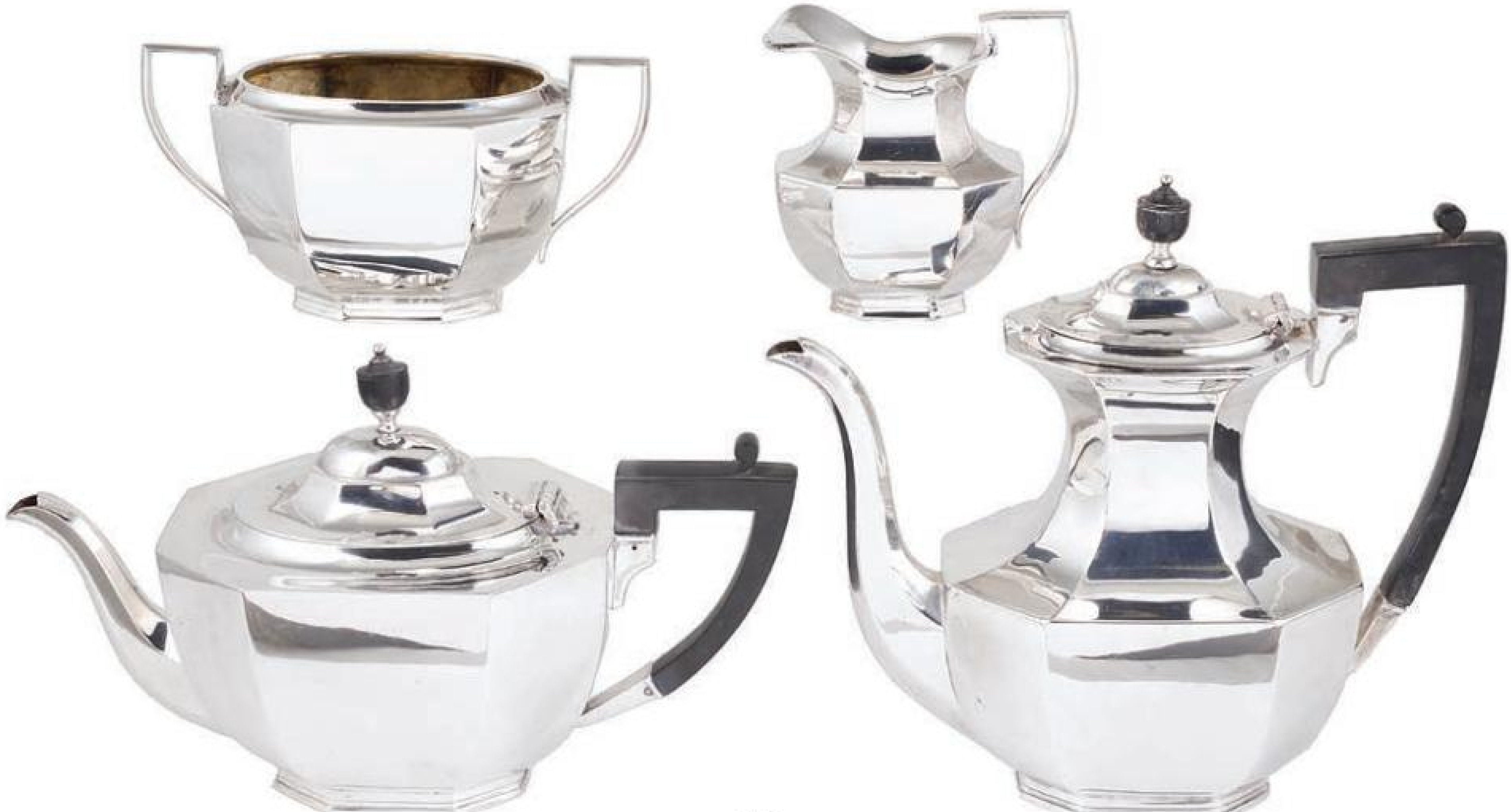
£300-500

428

A WILLIAM IV SILVER CHRISTENING MUG, WILLIAM KNIGHT, LONDON, 1837

the baluster body intialled MDH and chased with a band of thistles and roses on a matted ground, short pedestal foot similarly chased, leafy scroll handle, gilt interior, *10in high*; together with **a Victorian silver Christening beaker, Hilliard & Thomason, Birmingham, 1867,** the two-handled body (one handle detached) chased with scroll leafage between vertical ribs, initialled LH, *9cm high*
244gr (7oz)
(2)

£120-180



429

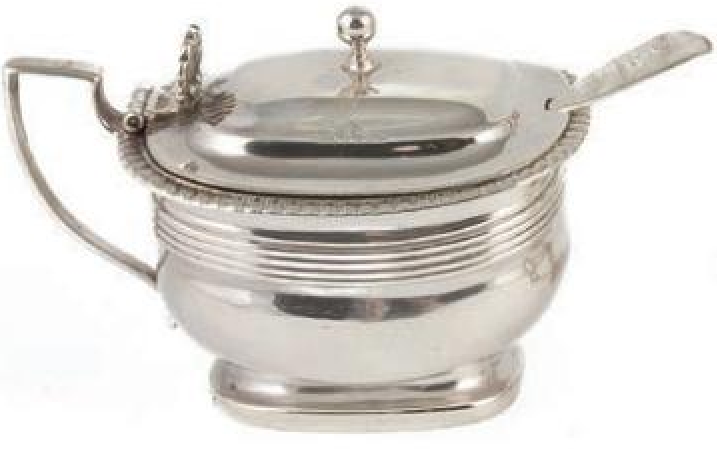
429

AN EDWARDIAN SILVER FOUR-PIECE TEA AND COFFEE SET, FORDHAM & FAULKNER, SHEFFIELD, 1909

elongated octagonal outline, engraved with initials and crest for Violet Manners, comprising a teapot, a coffee pot, a milk jug and a sugar bowl
coffee pot 23.5cm high, 1870gr (60oz) including wood finials and composition handles

Provenance: Violet Manners, Duchess of Rutland (1856-1937). Known as Queen of The Souls (the artistic and intellectual loose association of friends), she painted and sculpted, despite no formal training and is best known for her depictions of family and their circle. Much admired as a beauty (as was her daughter Lady Diana Cooper), she was painted by G.F. Watts amongst others. Thence by descent.

£600-900



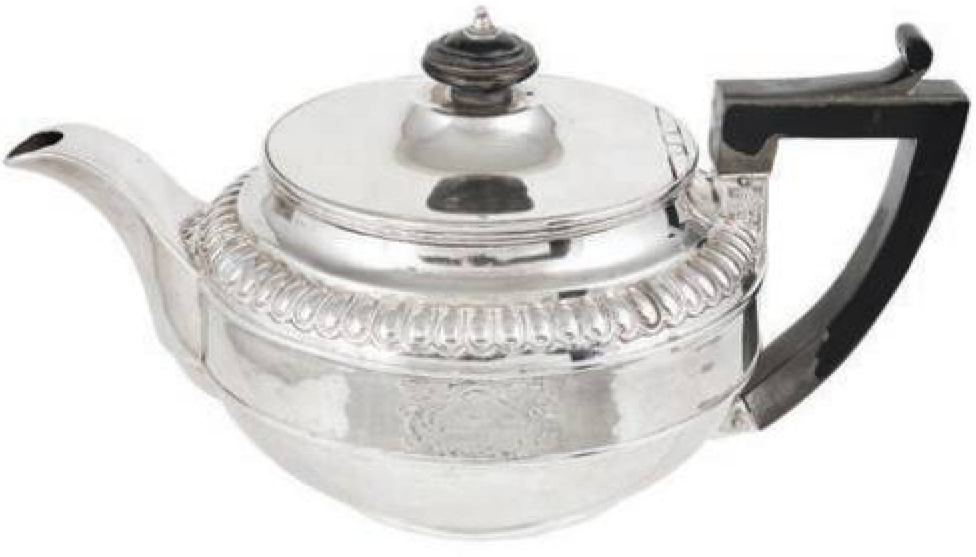
430 part

430

A GEORGE III SILVER MUSTARD POT, EMES & BARNARD, LONDON, 1810

bellied oblong below a band of horizontal lobes, gadroon rim, the crested domed lid with ball finial and shell thumbpiece, handle to end, on rim foot, glass liner, *11cm long*; together with **another silver mustard pot**, cup shaped, domed lid, fixed blue glass liner, *Edward Barnard & Sons Ltd., London, 1919, 6cm wide*; and **a silver mustard spoon**, Fiddle pattern, crested, *William Eaton, London, 1819*
weighable silver 173gr (5oz 11dwt)
(3)

£100-150



431

431

A GEORGE III SILVER TEAPOT, NO MAKER'S MARK, PROBABLY EMES & BARNARD, LONDON, 1808

circular, engraved to the plain girdle with coats of arms below a band of lobes
25cm long, 628gr (20oz) including fibre handle and finial

Given the shape, plus the workmen's mark (of a cross and dot) to the underside, this teapot may be reasonably firmly attributed to Emes & Barnard (or perhaps John Emes on his own, who was buried in the parish of St Giles Cripplegate 27 May 1808, aged 44).

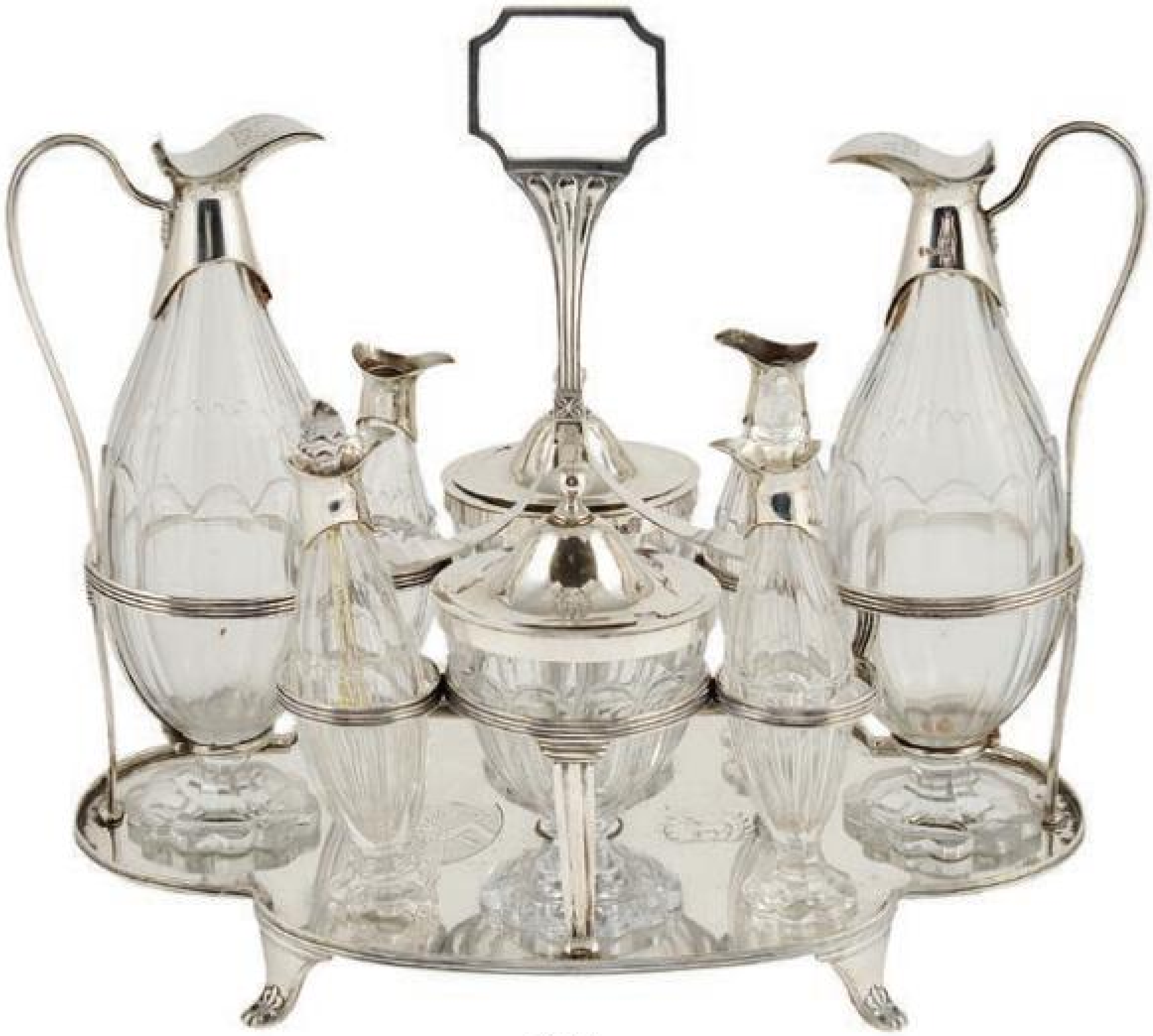
£150-250

432

ASSORTED ENGLISH CONDIMENT SILVER

comprising: a George III salt cellar, three-footed cauldron form, *James Waters, London, 1770, 6cm diameter*; a five-piece condiment set, cauldron shaped below shaped moulded rims, *Mappin & Webb Ltd., Birmingham, 1925*; a William IV pepperette, plain pedestal cylindrical below a gadroon rim, *John, Henry & Charles Lias, London, 1836*; and another pedestal cylindrical pepperette, scroll foliage chased, *Charles Gordon, London, 1839*
291gr (9oz) excluding one blue glass liner
(8)

£80-120



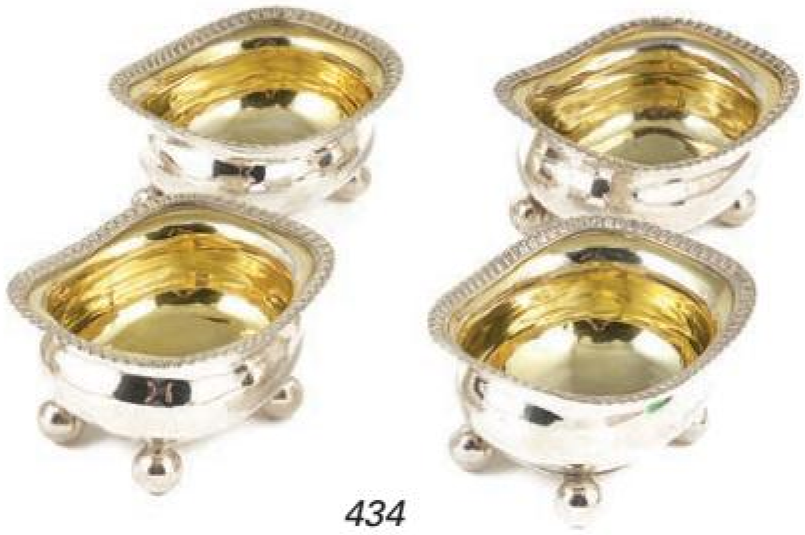
433

433

A GEORGE III SILVER CRUET SET, HENRY GREEN, LONDON, 1792-96

the base of elongated quatrelobe form engraved with a coat of arms and a crest, on panel feet, with reeded supports and central handle between the eight silver-mounted cut-glass bottles (two glass stoppers lacking)
28cm long, weighable silver 755gr (24oz 5dwt)

£400-600



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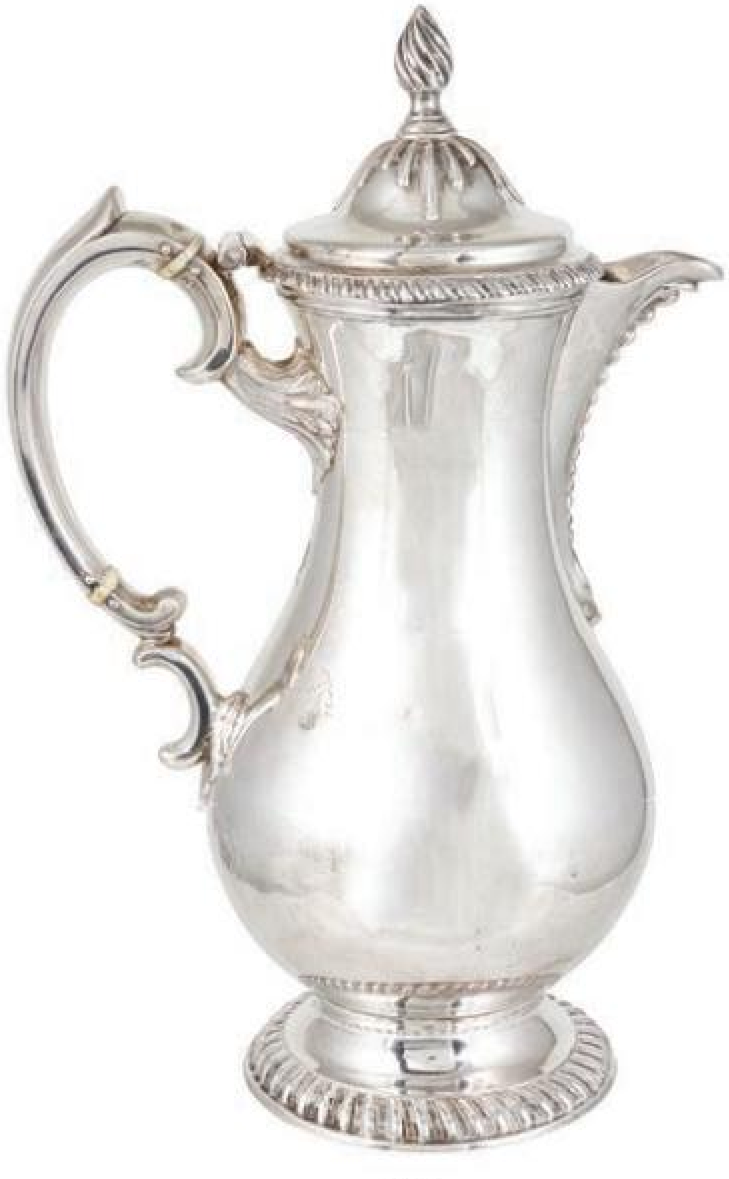


436

434

TWO PAIRS OF GEORGE III SILVER SALT CELLARS, LONDON, 1811/1817

bulbous oblong bodies with everted ovolo rims, on ball feet, gilt interiors, the earlier pair Solomon Hougham, the later pair maker's marks rubbed possibly PB
8.5cm long, 321gr (10oz 6dwt)
(4)

£200-300

435

TWO GEORGE III SILVER MILK JUGS, BOTH LONDON

one helmet-shaped, plain except for later initials LH, *Richard Cook, 1801, 13cm high*, the other pedestal vase shaped, later initialled L.O.H., beaded borders, square base, *Charles Chesterman, 1784, 15cm high*
335gr (10oz)

£80-120

436 ~

A GEORGE III SILVER HOT WATER JUG, MAKER'S MARK ATTRIBUTED TO DAVID WHYTE, LONDON, 1768

baluster, gadroon foot, beaded lip, gadroon bordered lid with wrythen cone finial, the Victorian silver scroll handle addition marked for J. & A. Savory, London, 1844
28.5cm high, 805gr (25oz) including ivory insulators

£400-600

437

437

A PAIR OF GEORGE III SILVER CANDLESTICKS, JOHN SCOFIELD, LONDON, 1798, WITH THEIR CONTEMPORARY SHEFFIELD PLATE CANDELABRA BRANCHES

with gadroon borders throughout, the circular bases each later engraved to the rim 'From W.O.G. 30th Septr. 1885', the flared cylindrical stems terminating in a border of vertical reeding below the campana-shaped sconces with bands of lobes, complete with one contemporary and one associated nozzle, the three-light branches each with twin scroll-swept and fluted arms, with matching sconces above drip-pans, with four nozzles
sticks 29.5cm high, overall 45cm high, one stick loaded and with wood base, the other loaded to stem only

£1800-2000

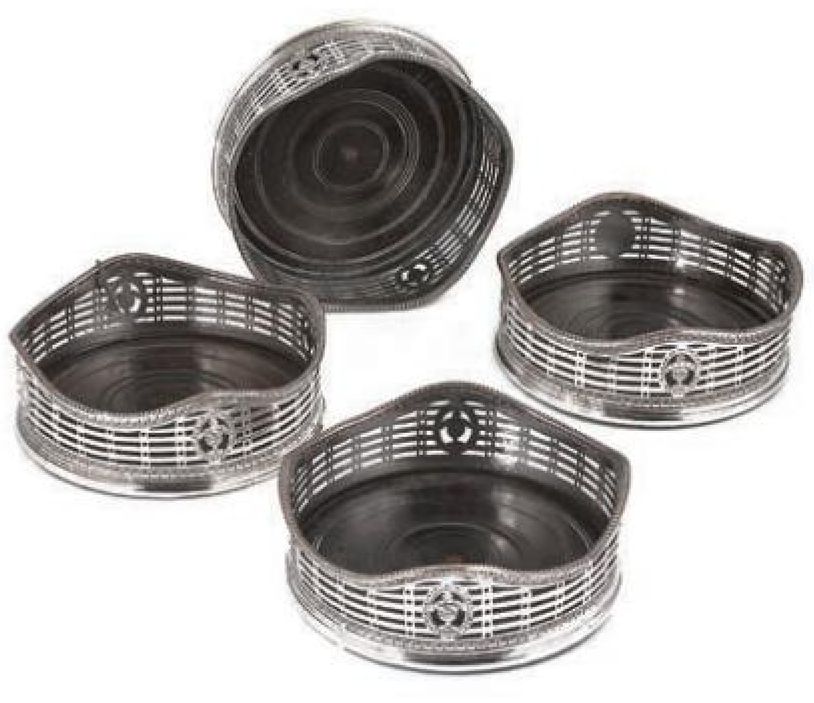
438

A GEORGE III SILVER TEAPOT AND STAND, HENRY CHAWNER, LONDON, 1790

oblong of eight concave facets, bright-cut engraved with bands of formal foliage and wrigglework, the teapot with silver finial, the stand on splay panel feet
24cm long, 623gr (20oz) including wood handle

£500-700

438

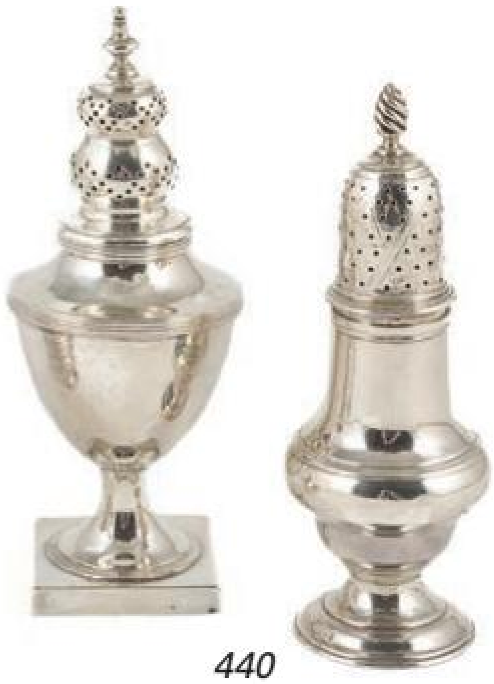


439

439

A SET OF FOUR SHEFFIELD PLATE WINE COASTERS, CIRCA 1780
the pale and pellet piercing interrupted by urns in ovals below a waved beaded rim, turned wood bases
12.5cm diameter

£300-400

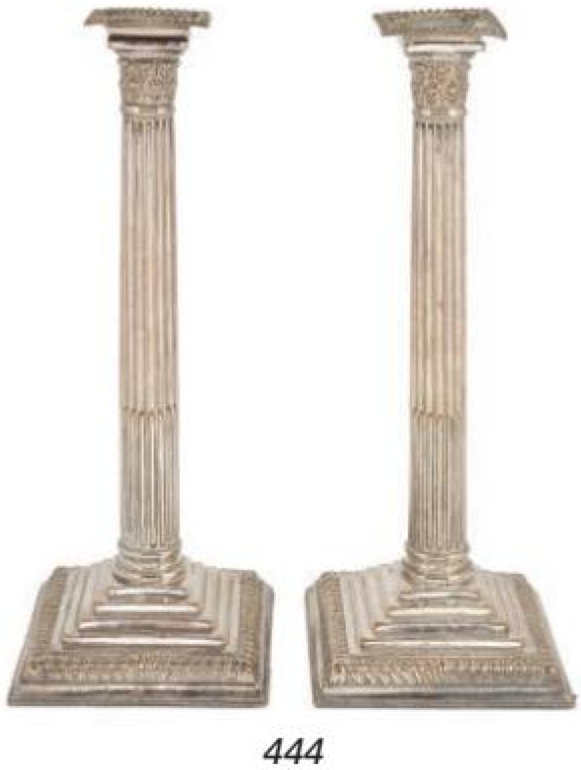


440

440

A GEORGE III SILVER CASTER, JABEZ DANIELL & JAMES MINCE, LONDON, 1769
girdled baluster, pellet pierced cover with wrythen knop, *14cm high*; together with **another silver caster, William Hutton & Sons, London, 1890**, urn shaped, reeded borders, square base, *15.5cm high*
244gr (7oz 16dwt)
(2)

£100-150

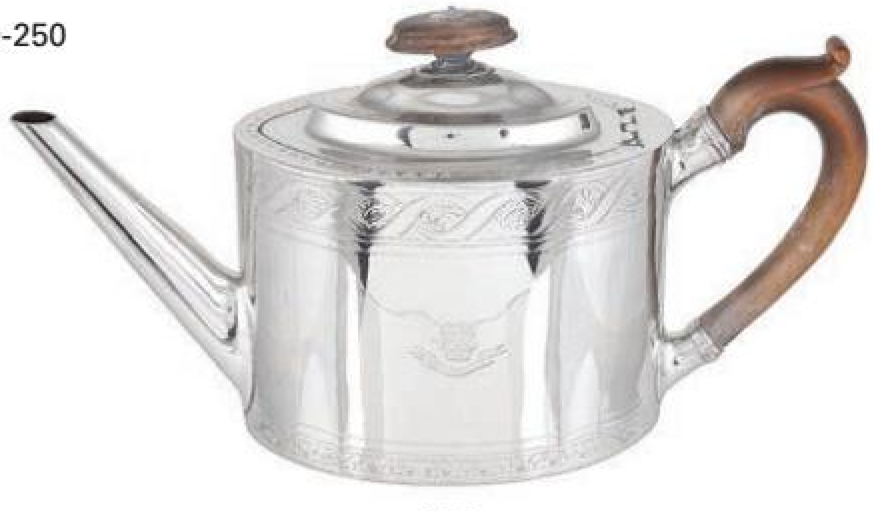


444

441

A VICTORIAN SILVER CHRISTENING MUG, EDWARD BARNARD & SONS, LONDON, 1844
slightly waisted cylindrical body engraved 'Adam Hay' surrounded by shell, foliage and strapwork, with an applied cast leaf and scroll foot border and handle, gilt interior, *9cm high*; together with **a William IV silver Christening mug, Benjamin Stephens, London, 1835**, baluster body chased with panels of fruiting vines and scrolls, pedestal foot, leafy scroll handle, gilt interior, *10cm high*
291gr (9oz)
(2)

£150-250

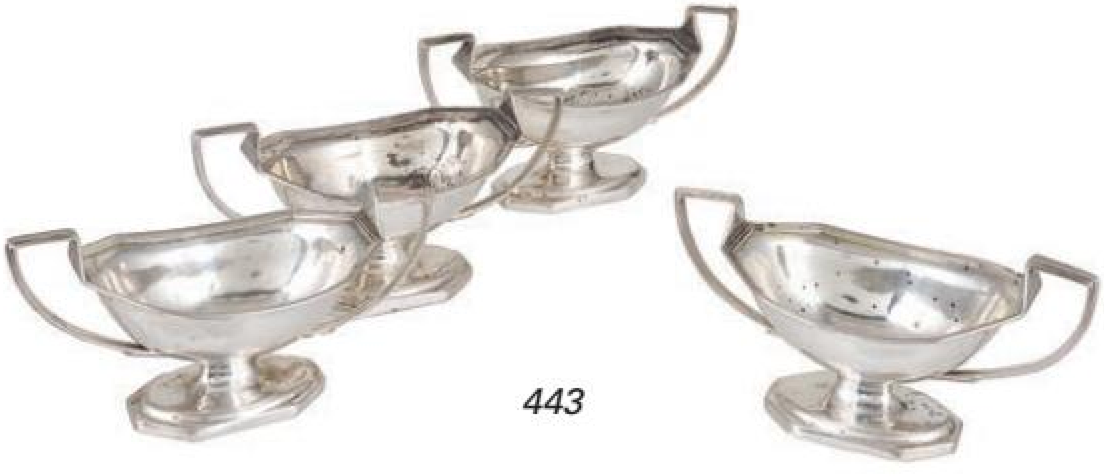


442

442

A GEORGE III SILVER TEAPOT, ANDREW FOGELBERG, LONDON, 1798
oval, engraved with the crest and motto of Margesson of Offington, Sussex, between bright-cut foliate and wrigglework borders
28.5cm long, 609gr (19oz) including wood handle and finial

£300-500



443

443

A SET OF FOUR GEORGE III SILVER SALT CELLARS, STEPHEN ADAMS, LONDON, 1801
the plain elongated octagonal bodies on pedestal feet of conforming outline, applied with reeded rims and angular handles; together with **four silver salt spoons**, with shell bowls,
late 18th century and later
salts 13cm long, 403gr (13oz)
(8)

£200-300

444

A PAIR OF GEORGE III SHEFFIELD PLATE CANDLESTICKS, PROBABLY MATTHEW FENTON & CO. (BRADBURY p.441), SHEFFIELD, CIRCA 1760
columnar, gadroon-bordered stepped square bases, stop-fluted stems and Corinthian capitals, with detachable nozzles, the bases engraved with a crest and motto probably for Balmanno (or Balmano), Scotland
32.5cm high

£200-300

445

A GEORGE II SILVER BASKET, S. HERBERT & CO., LONDON, 1758

shaped oval, on four cast and pierced shell feet below a cast openwork apron of behatted and mustachioed Chinoiserie masks, scrolls, rocaille and diaper piercing at intervals, the diaper pierced sides below an applied cast openwork rim of further Chinoiserie masks and scroll rocaille, swing handle with bare-headed chinoiserie heads
36.1cm wide, 1476gr (47oz)

£2500-3500

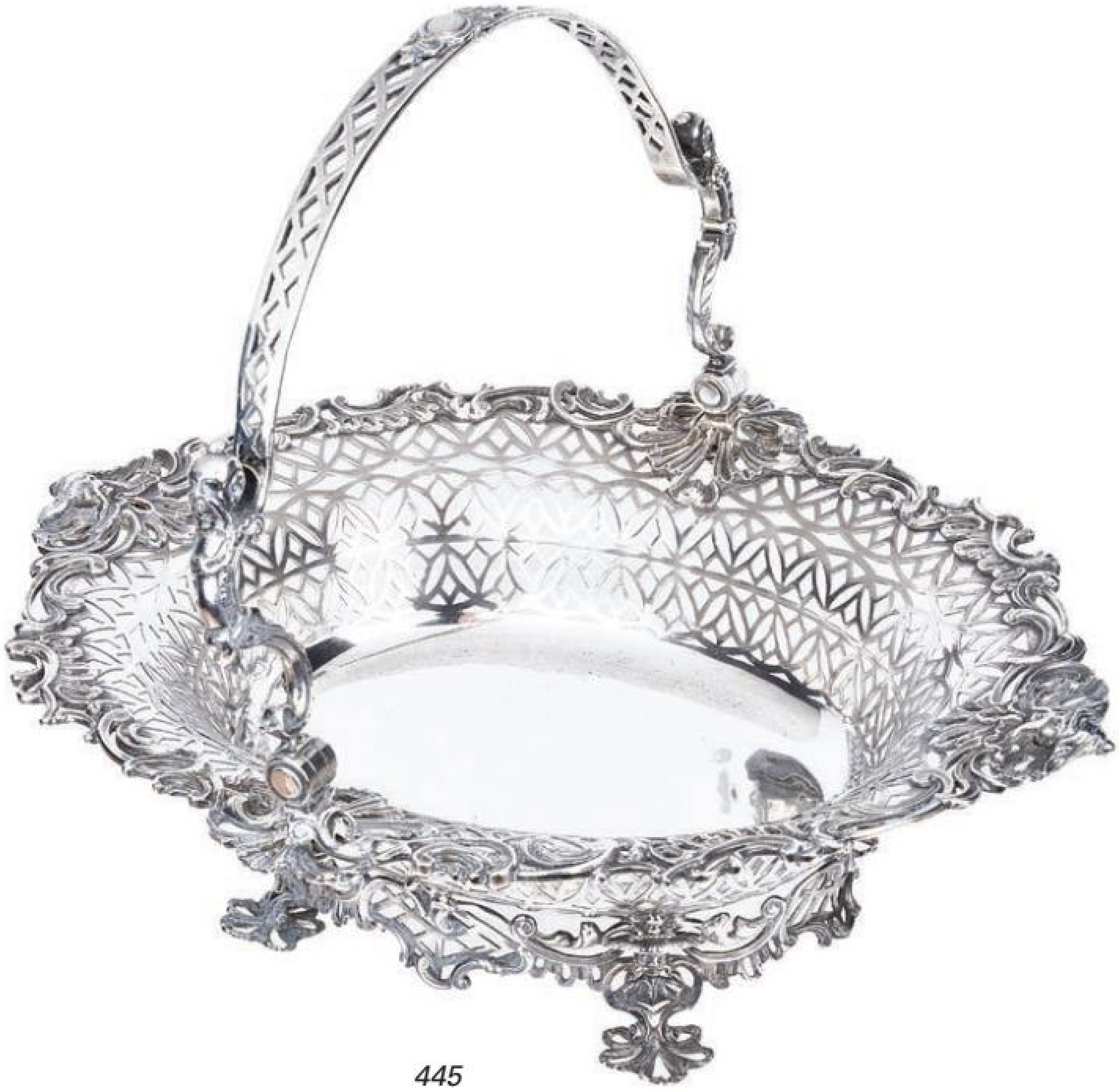
446

A SHEFFIELD PLATE MEAT DISH COVER, EARLY 19TH CENTURY

oval, with let-in engraved silver coat of arms above a band of horizontal lobes, *38cm long*; together with **an electroplate gallery tray, Barker Brothers (or Barker Ellis Silver Co.), Birmingham, probably second quarter 20th century**, oval, trellised sides below a beaded rim, *56.5cm long*
(2)

The arms on the meat dish cover may be for the Huguenot family of Champagné of Portarlington, Ireland, with a crescent at the top indicating a second son during the lifetime of his father, with the female side perhaps those of Galland or Gallant.

£80-120



445

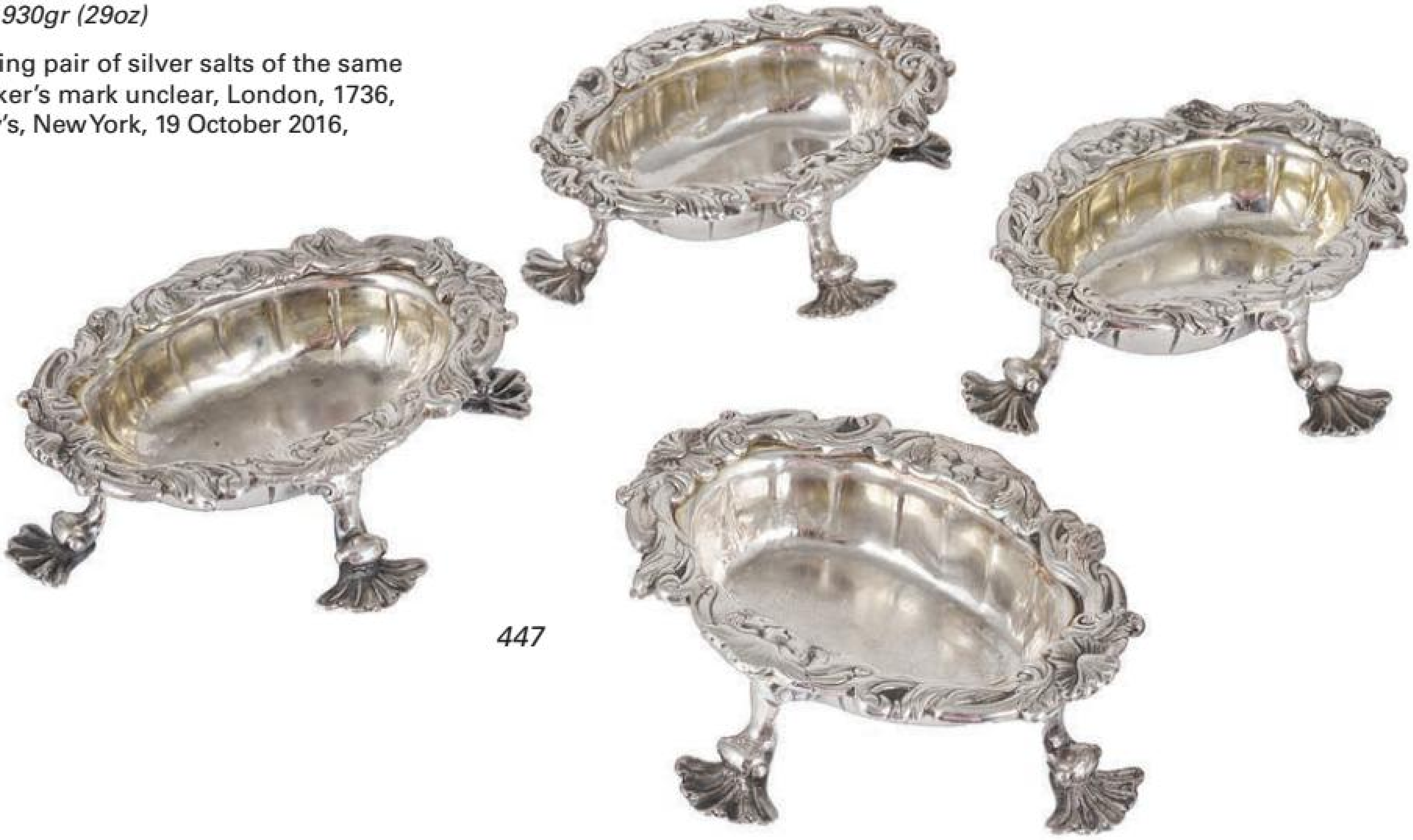
447

A SET OF FOUR GEORGE II SILVER SALT CELLARS, MARKS RUBBED, PROBABLY JOHN LINGARD, LONDON, 1738 AND CIRCA

shaped oval, each on four cast scroll and shell supports below applied cast and chased borders of lion masks, scrolls and foliage
14cm wide, 930gr (29oz)

For a matching pair of silver salts of the same pattern, maker's mark unclear, London, 1736, see Sotheby's, New York, 19 October 2016, lot 766.

£1500-2000



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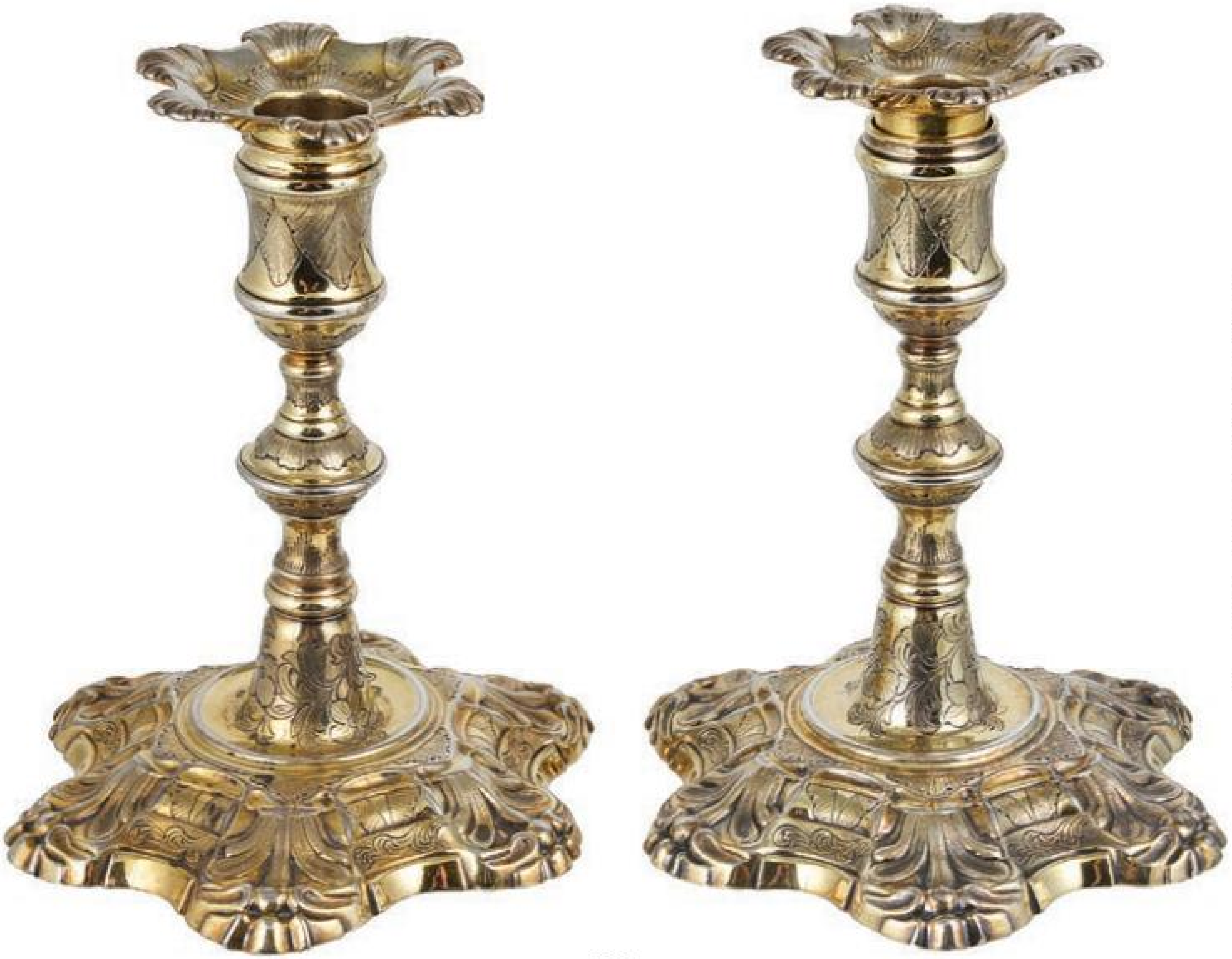

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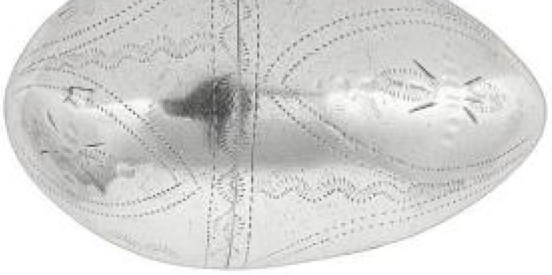
448

A PAIR OF GEORGE II SILVER-GILT DWARF CANDLESTICKS, JOHN CAFE, LONDON, 1754
cast shell sexafoil pattern, conforming nozzles, later flat-chased and matted with leafage and flowers
16cm high, 851gr (27oz)

£1000-1500



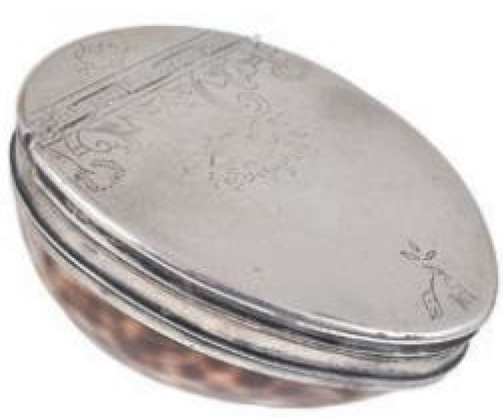
449

449

A GEORGE III SILVER NUTMEG GRATER, PROBABLY SAMUEL PEMBERTON, BIRMINGHAM, 1794
egg-shaped, bright cut with stylised foliage within wrigglework borders, town, date, duty and standard marks to interior base only, internal rasp lacking
4cm long

Egg (or acorn) shape nutmeg graters made in Birmingham at this date seem to have been the almost exclusive province of Joseph Taylor or Samuel Pemberton. Taylor's products tend to be marked to the exterior, whilst those of Pemberton's manufacture are interior marked and often feature such bright-cut and wrigglework decoration as found here.

£150-250



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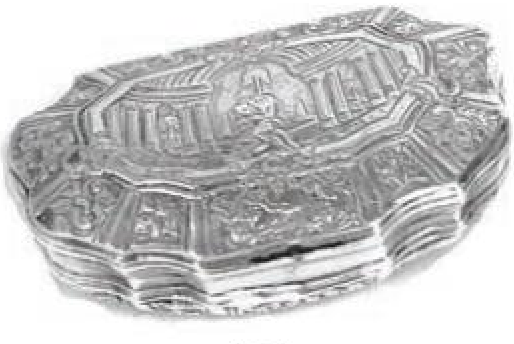
450

A SCOTTISH SILVER-MOUNTED COWRIE SHELL SNUFF BOX, MAKER'S MARK IM, CIRCA 1720
the flush-hinged lid mount engraved with the dove of peace above a foliate flanked urn on socle and further stylised foliage, maker's mark only
6.6cm long

Provenance: The Hoffenreich Collection of Snuff Boxes, Vienna

£150-250



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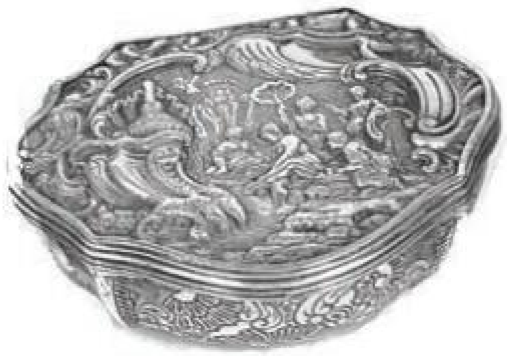


451

451

A SILVER SNUFF BOX, MID 18TH CENTURY
cartouche shaped, chased with Diana and attendants within rocaille ornament, the base with shells and flowers, the border struck 'RIO' and with a 1814-1956 Dutch control mark, *7.4cm wide*; together with **a silver snuff box, German or Dutch,** cartouche shaped, engraved and chased with a cherub in an architectural setting with fountains, the underside with a shepherd, gilt interior, maker's mark badly struck, possibly AVE, the rim struck '58', *7.5cm wide*
(2)

Provenance: The Hoffenreich Collection of Snuff Boxes, Vienna

£300-500

452 ~

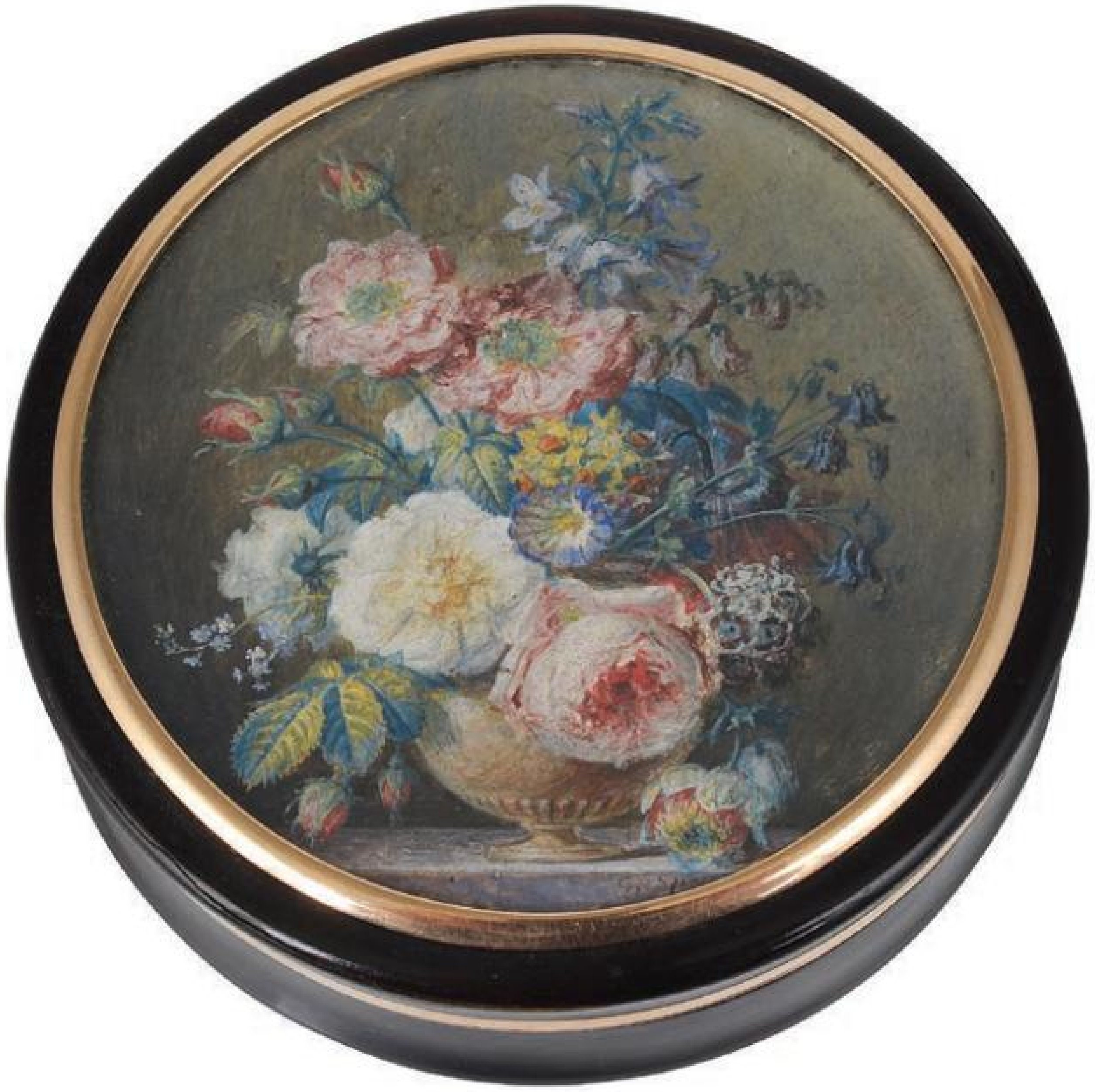
A FRENCH GOLD-MOUNTED TORTOISESHELL BOX AND COVER WITH MINIATURE BY GERARD VAN SPAENDONCK (1746-1822), PARIS, CIRCA 1800

circular, with a painted inset of a bowl of lavish summer flowers signed to right table edge 'G. v Spaen...', plain gold mounts unmarked
8.2cm diameter

Provenance: The Hoffenreich Collection of Snuff Boxes, Vienna

Gérard (or Gerardus) van Spaendonck is famed for his flower painting, in miniature, larger scale and botanical formats. He was born in Tilburg and studied in Antwerp, moving to Paris in 1769. Appointed miniaturist to Louis XVI in 1774, his floral miniatures set into snuff boxes became hugely sought after. In 1780 he became Professor of Floral Painting at the Jardin des Plantes. Post-revolution he was one of the first members of the Academy of Fine Arts, was awarded the Légion d'honneur in 1804 and the following year was ennobled by Napoleon.

£1000-1500



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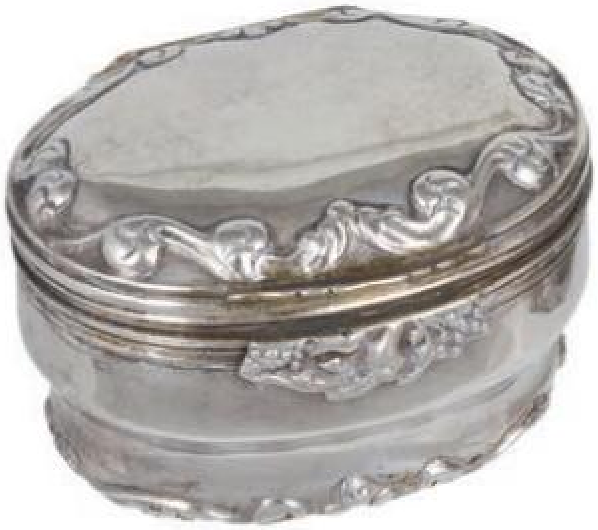


453

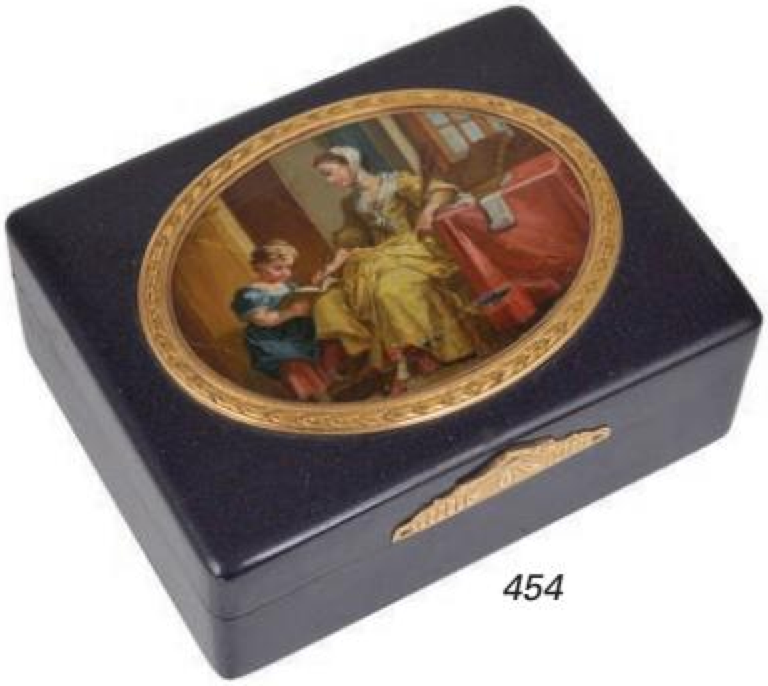
453

A SILVER SNUFF BOX WITH DETACHABLE BEAKER BASE, PROBABLY GERMAN, MID TO LATE 18TH CENTURY

oval baluster form, embossed scroll borders and applied thumbpiece, gilt interiors, 812 standard, crown mark
6.7cm wide

Provenance: The Hoffenreich Collection of Snuff Boxes, Vienna

£120-180



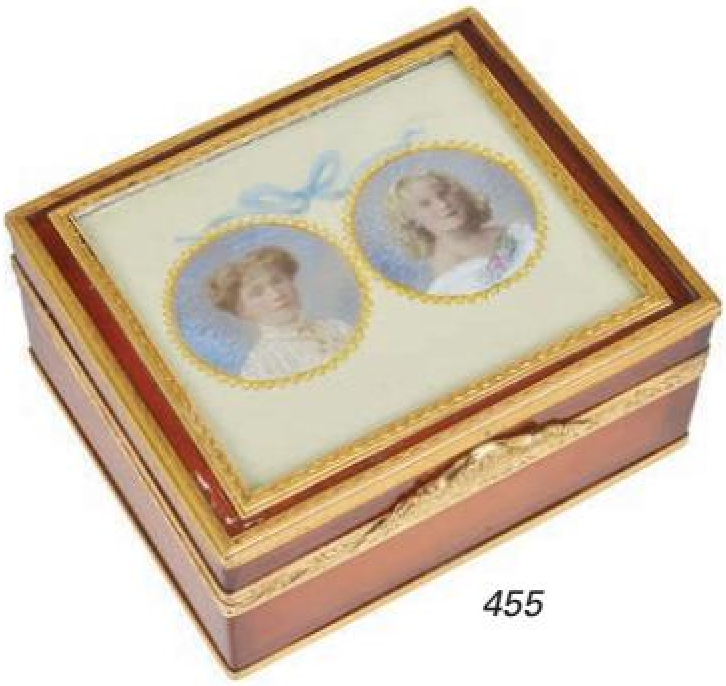
454

454 ~

A GOLD-MOUNTED POUDRE D'ECAILLE SNUFF BOX, FRENCH, CIRCA 1765

rectangular, aubergine coloured, the lid inset with an oval lacquer panel painted with 'The School Lesson', laurel chased gold bezel, tortoiseshell lined
8.5cm long

£500-700



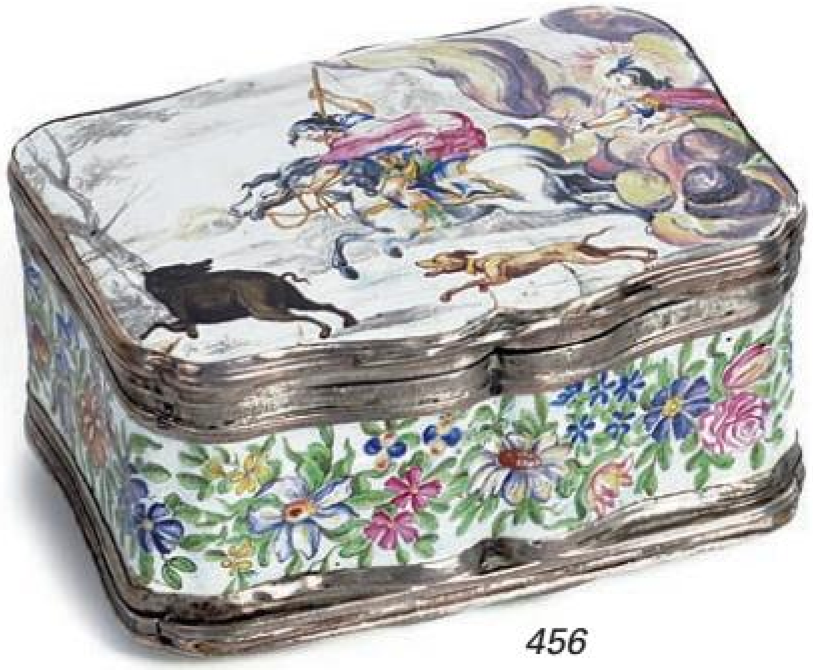
455

455 ~

A GOLD AND BLOND TORTOISESHELL BOX, LATE 19TH CENTURY

rectangular, the lid inset with a later ivorine panel with portraits of a mother and daughter painted in watercolour over a photographic ground, the gold mounts with bright-cut wrigglework and leaves
8.1cm long

£200-300



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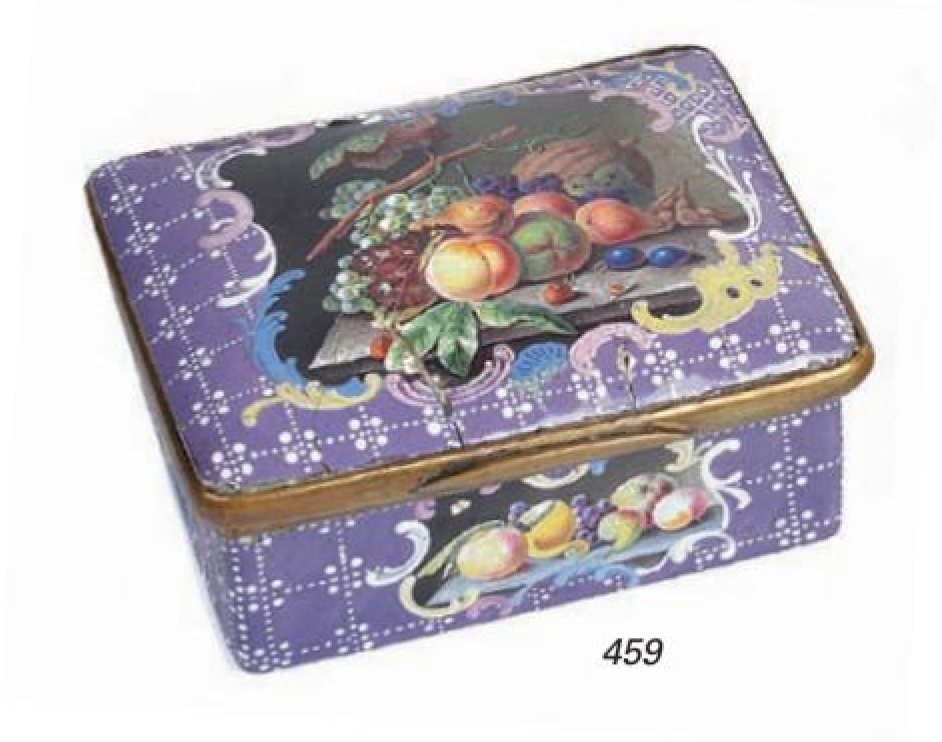


459

456

AN ENAMEL DOUBLE SNUFF BOX, GERMAN, THIRD QUARTER 18TH CENTURY

shaped oblong, one lid painted with Cyparissus turning into a cypress tree having mistakenly killed his stag watched by Apollo, the other lid with Meleager and Atalanta pursuing the Calydonian boar, the sides with flowers, the interior lids with quayside scenes en grisaille, with reeded silver rim mounts
9.2cm wide

Provenance: The Hoffenreich Collection of Snuff Boxes, Vienna

£400-600

457

AN ENAMEL SNUFF BOX, GERMAN, MID 18TH CENTURY

painted with biblical subjects, the lid with Susannah and the Elders, the base with Elijah in the Wilderness, gilt-metal mounts
8.8cm long

£200-300

458 ~

A TORTOISESHELL PORTRAIT SNUFF BOX, FRENCH, CIRCA 1770 AND LATER

with rose-turned base, gilt-metal mounts, the lid set with an early 20th century miniature of a young woman wearing a loose chemise, on ivory
7.2cm diameter

£100-150

459

AN ENGLISH ENAMEL SNUFF BOX, PROBABLY BILSTON, CIRCA 1765

rectangular, the finely painted reserves of fruits on marble tables and a tiny stripey-shelled snail surrounded by variously coloured raised scrolls on a purple ground with raised white-dot chequering, later metal mounts
8cm wide

Provenance: Ionides Collection, Sotheby's, London, 17 June 1980, lot 104; The Hoffenreich Collection of Snuff Boxes, Vienna

This box belongs to a small group of English enamels with richly coloured and detailed painting of fruit by an unidentified hand of exceptional quality. Compare with a snuff box in the Victoria and Albert Museum, No. C.470-1914.

£700-1000

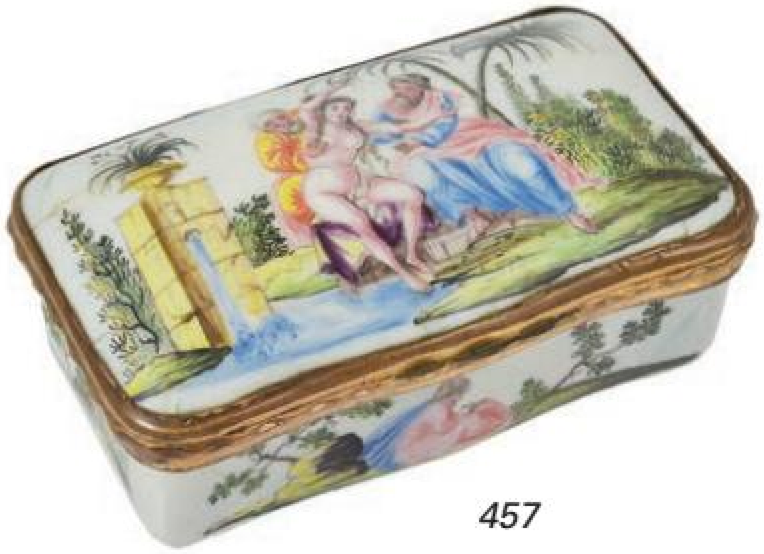
460

AN ENAMEL SNUFF BOX, FRENCH, MID 18TH CENTURY

rectangular, white ground covered with raised gilt and green enamel scrolls inhabited by birds, leafage and figures, gilt-metal mounts
8.6cm wide

Provenance: The Hoffenreich Collection of Snuff Boxes, Vienna

£80-120



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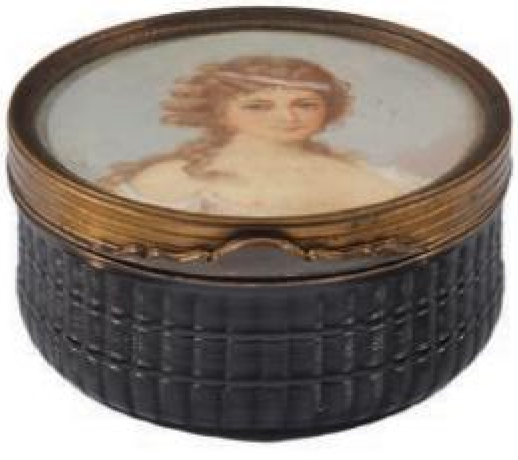

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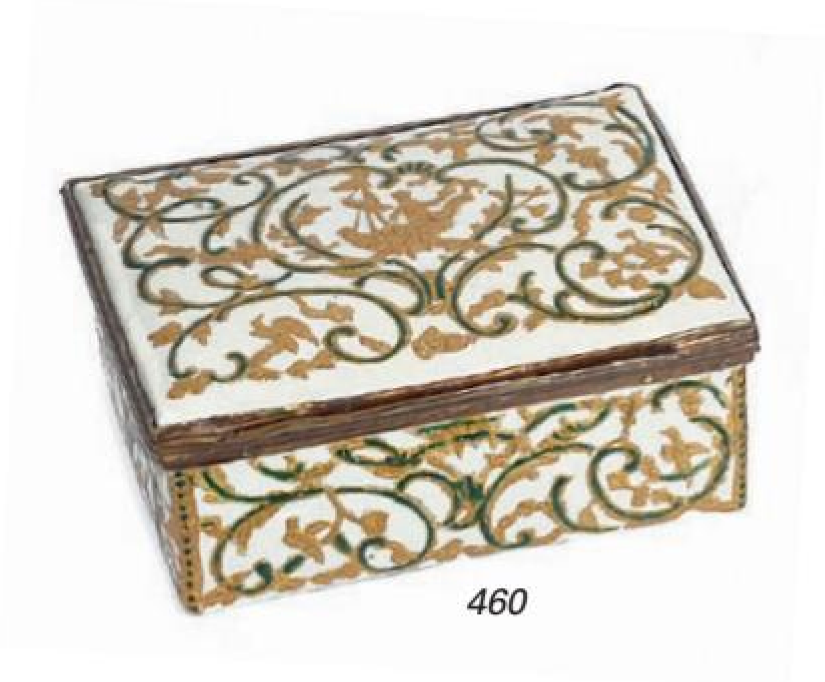

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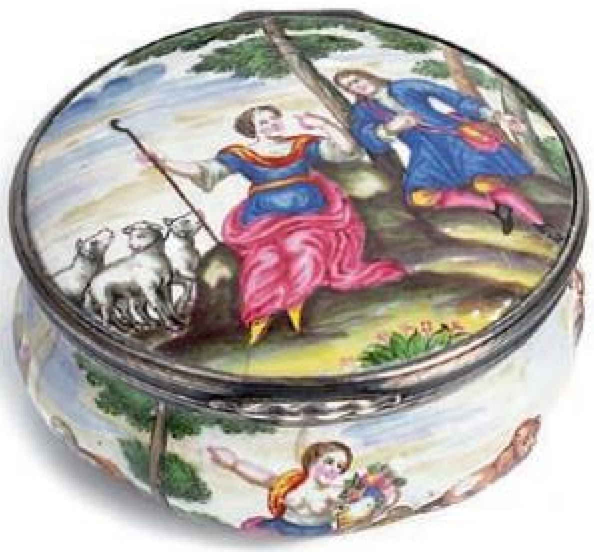

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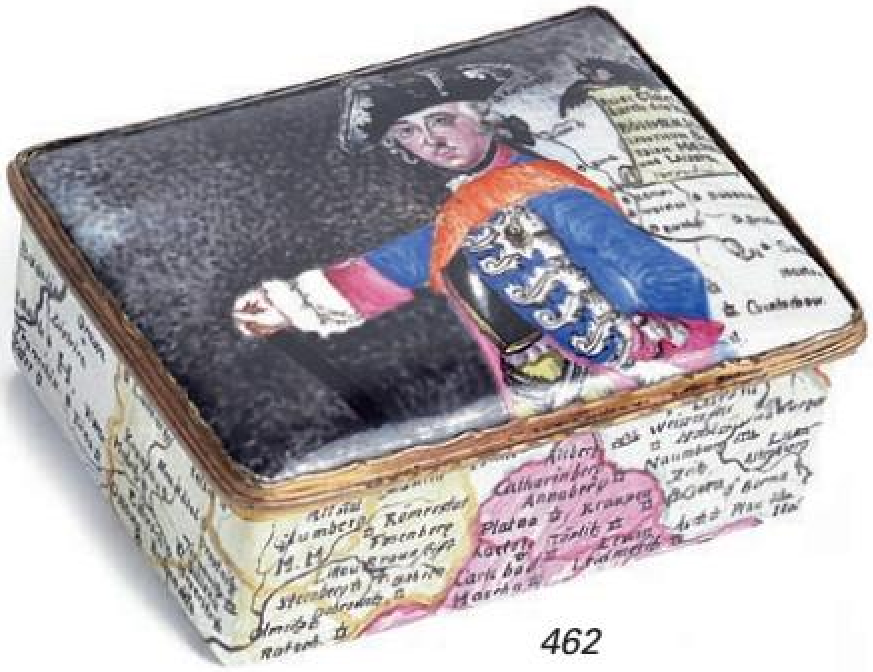


462

461

A GERMAN ENAMEL SNUFF BOX, AUGSBURG, MID 18TH CENTURY
the circular lid painted with a shepherdess and suitor, the verso with Venus in the Chariot of Love, the scalloped sides with Classical deities, the interior base with a butterfly and initialled JB, with reeded silver rim mounts
7cm diameter

Provenance: The Hoffenreich Collection of Snuff Boxes, Vienna

£400-600

462

A GERMAN ENAMEL SNUFF BOX, PROBABLY BERLIN, CIRCA 1755
the lid with a half length portrait of Frederick the Great after Antoine Pesne (1683-1757) flanked by part of a map of the Kingdom of Bohemia and Duchy of Silesia, the map continuing over the sides and base, the interior lid with a portrait of his wife Elisabeth Christine, Queen of Prussia, gilt metal reeded and scalloped rim mounts
8.2cm wide

Provenance: The Hoffenreich Collection of Snuff Boxes, Vienna

£300-400

463

A GERMAN ENAMEL SNUFF BOX, PROBABLY BERLIN, CIRCA 1761
commemorating the Battle of Torgau (3 November 1760), rectangular, the lid painted with the order of engagement, the front and back sides with key to the scene on the lid, interior lid with map of the surrounding area, and base with the date of battle, unmarked reeded silver rim mounts
8.2cm long

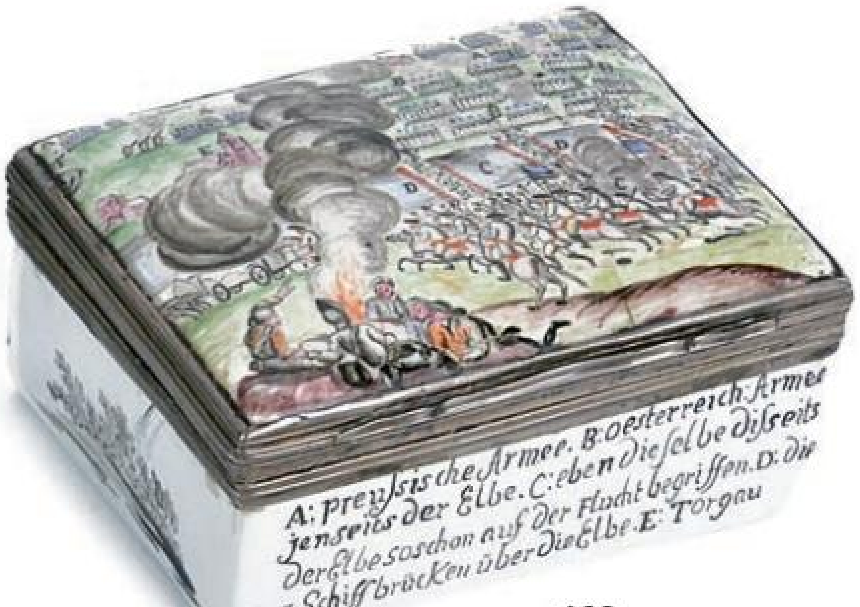
Provenance: The Hoffenreich Collection of Snuff Boxes, Vienna

£300-400

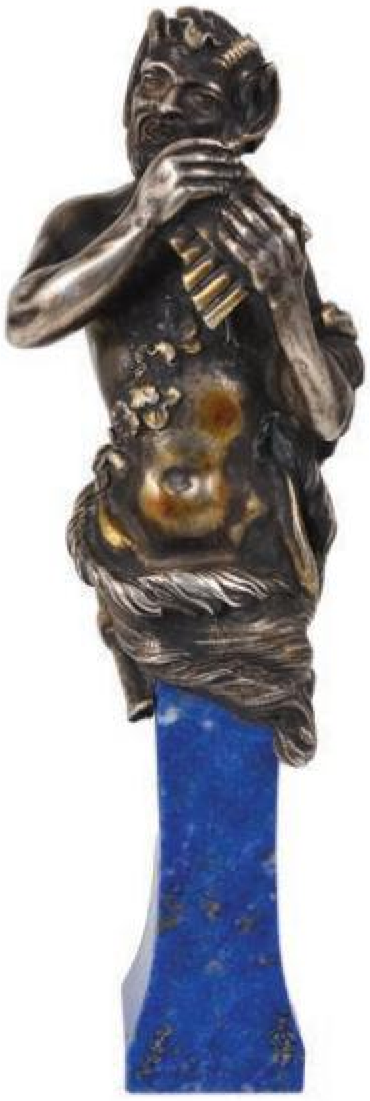
464

AN ITALIAN PARCEL-GILT-SILVER AND LAPIS LAZULI DESK SEAL, PERHAPS CHIURAZZI OF NAPLES, CIRCA 1910
the figural handle cast as a herm of Pan playing his pipes, lapis lazuli waisted rectangular shaft with vacant matrix, Dutch control mark only
11.7cm long

£800-1200


A: preussische Armee. B: Oesterreich. Armee
jenseits der Elbe. C: eben dieselbe disseits
der Elbe so schon auf der Flucht begriffen. D: die
3 Schiff brücken über die Elbe. E: Torgau

463



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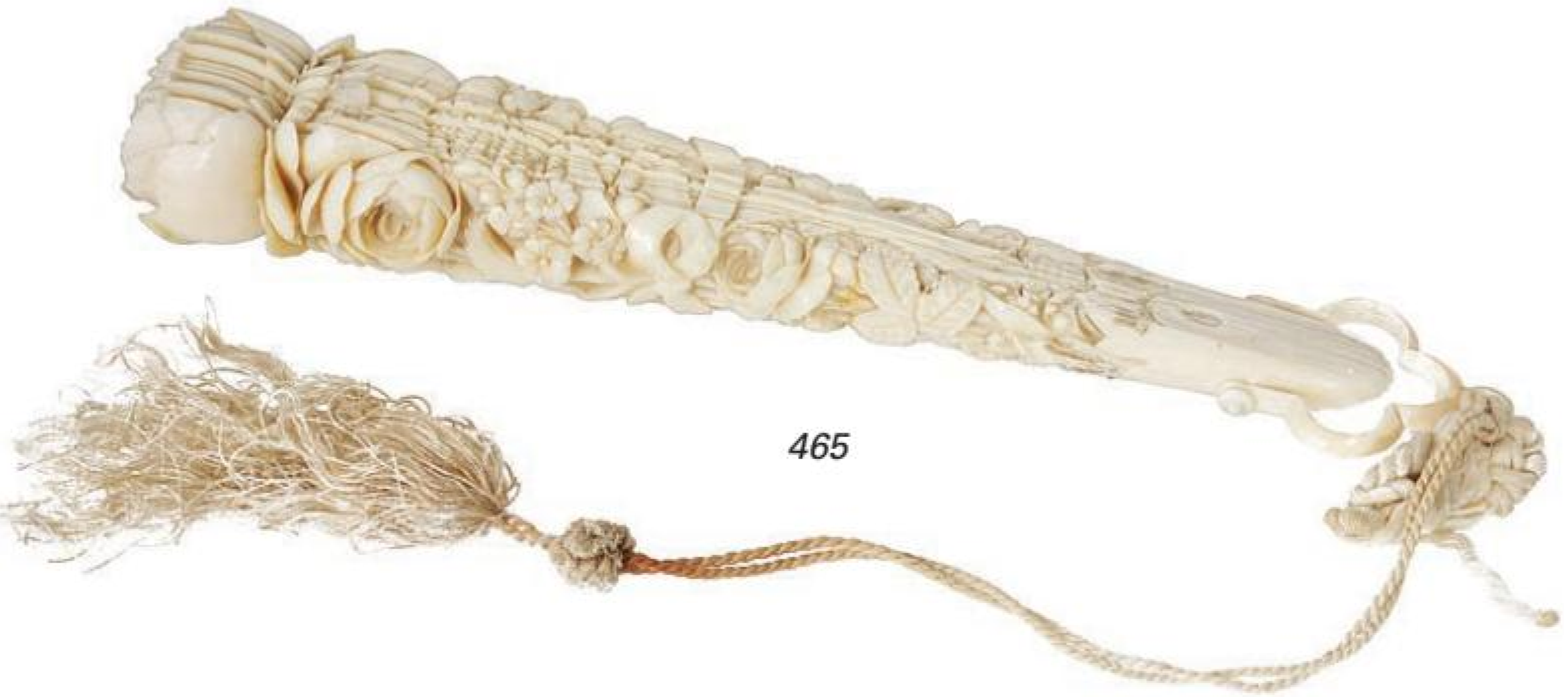


465

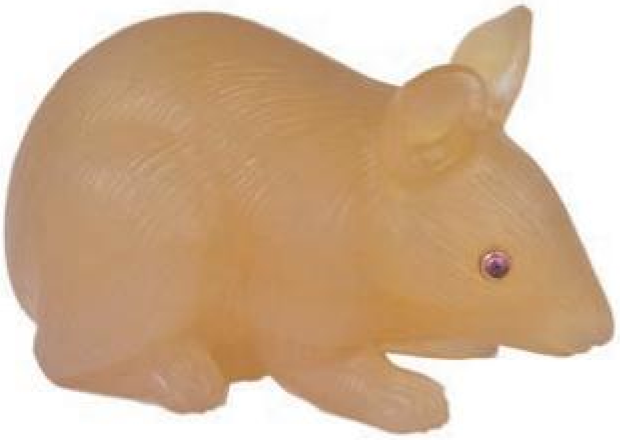
465 ~

A GERMAN IVORY BRISE FAN, PROBABLY EHRBACH, CIRCA 1860

the guards carved in deep relief with a ribbon-tied bunch of tightly-packed flowers, the plain sticks with edges shaped to carry round the pattern of the guards when closed

22cm long excluding shaped suspension loop with corded ivory silk tassel

£200-300



466

466

A RUSSIAN CARVED AGATE FIGURE OF A MOUSE, CIRCA 1900

finely detailed, with amethyst cabochon eyes, in a birchwood box bearing printed label 'A.I. Sumin / S.P.B, Nevsky 60'

3.7cm long

£1500-2000

467

A VICTORIAN GAMING COUNTER SET, WILLMOT & BELL, LONDON, 1895

the rectangular red morocco case with silver-mounted shaped corners and applied initial W, the blue silk and velvet lined interior containing three sets of mother-of-pearl tokens stained in red, white or blue and initialled W, each set of ninety-nine pieces

36.5cm long

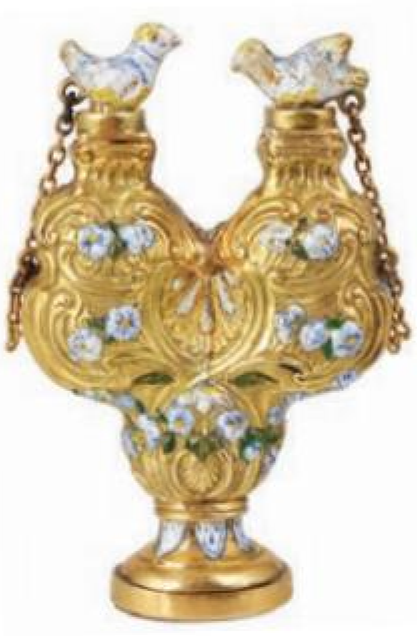
£500-700

468

A GLASS AND CARD BOX & COVER, FRENCH, CIRCA 1800

lozenge shaped, the glass cover set with a bead and wirework rebus apparently reading 'Un coeur aimant à hérité de ces fleurs', with gilt paper formal borders, *9.5cm long*; together with **a porcelain snuff box, French, late 19th century**, shaped oblong, moulded with shell borders and painted with puce diaperwork on a green ground and floral shaped panels, metal mounts, *8cm long* (2)

£40-60



469

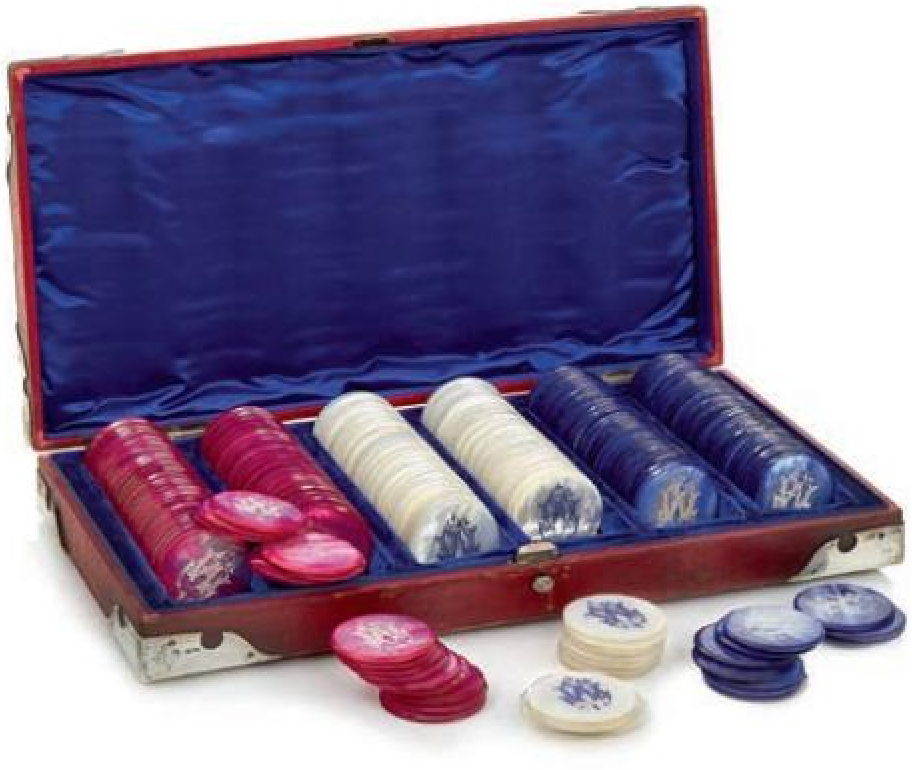
469

A GEORGE II GOLD AND ENAMEL DOUBLE SCENT FLASK, MID 18TH CENTURY

bifurcated baluster form, chased with rocaille scrolls and scattered with raised enamel flowers, chained bird-form stoppers, the base with carnelian matrix carved with a bird on a sprig below the motto 'Fidelle'

5.6cm high

£500-700



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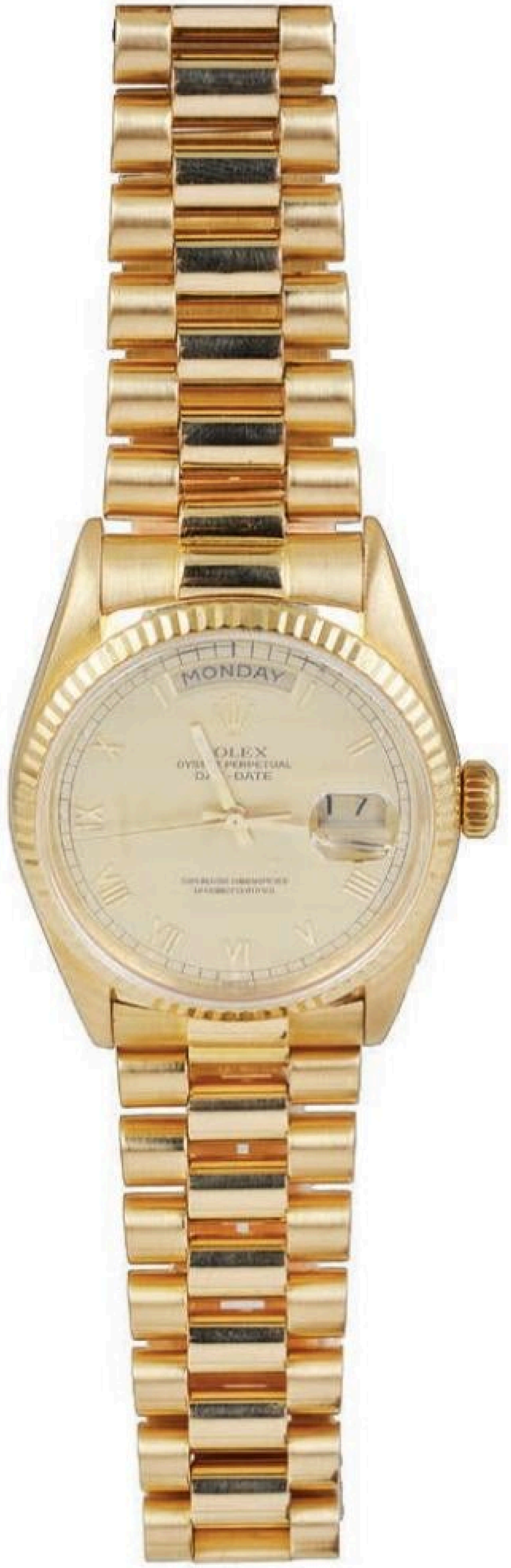


470

470

ROLEX, OYSTER PERPETUAL DAY-DATE, REF. 18038: A GENTLEMAN'S EIGHTEEN CARAT GOLD BRACELET WATCH, CIRCA 1987

No.9545722, cal.3055 automatic twenty-seven jewel movement, champagne dial with applied gold Roman numerals, baton hands and outer minute track with luminescent indicators, aperture for day (in English) at twelve and magnified date aperture at three o'clock, Oyster case with fluted bezel and screw-down back and crown, the President three-row block link bracelet with fold-over Crown clasp, dial, case, movement and bracelet signed, case and bracelet with 18 carat Swiss gold convention marks, bracelet No.8385
36mm diameter

With Rolex chronometer papers and receipt from Tyme (Watches of Switzerland Ltd.), 1 Old Bond Street, London, dated 20 February 1988.

£6000-8000

471

471

DIAMOND RING

claw-set to the centre with a princess-cut diamond with similarly cut diamond shoulders
size P

£800-1000

472

472

DIAMOND RING

set with a princess-cut diamond weighing 1.06 carats, London hallmark for 18 carat gold, 2000, maker's mark
size O

£800-1000

473

473

DIAMOND ETERNITY RING

claw-set with a row of brilliant-cut diamonds
size O

£1200-1800

474

474

DIAMOND RING

claw-set with a pear-shaped diamond weighing 1.01 carats, partial London hallmark 2006
size O

£1000-1200

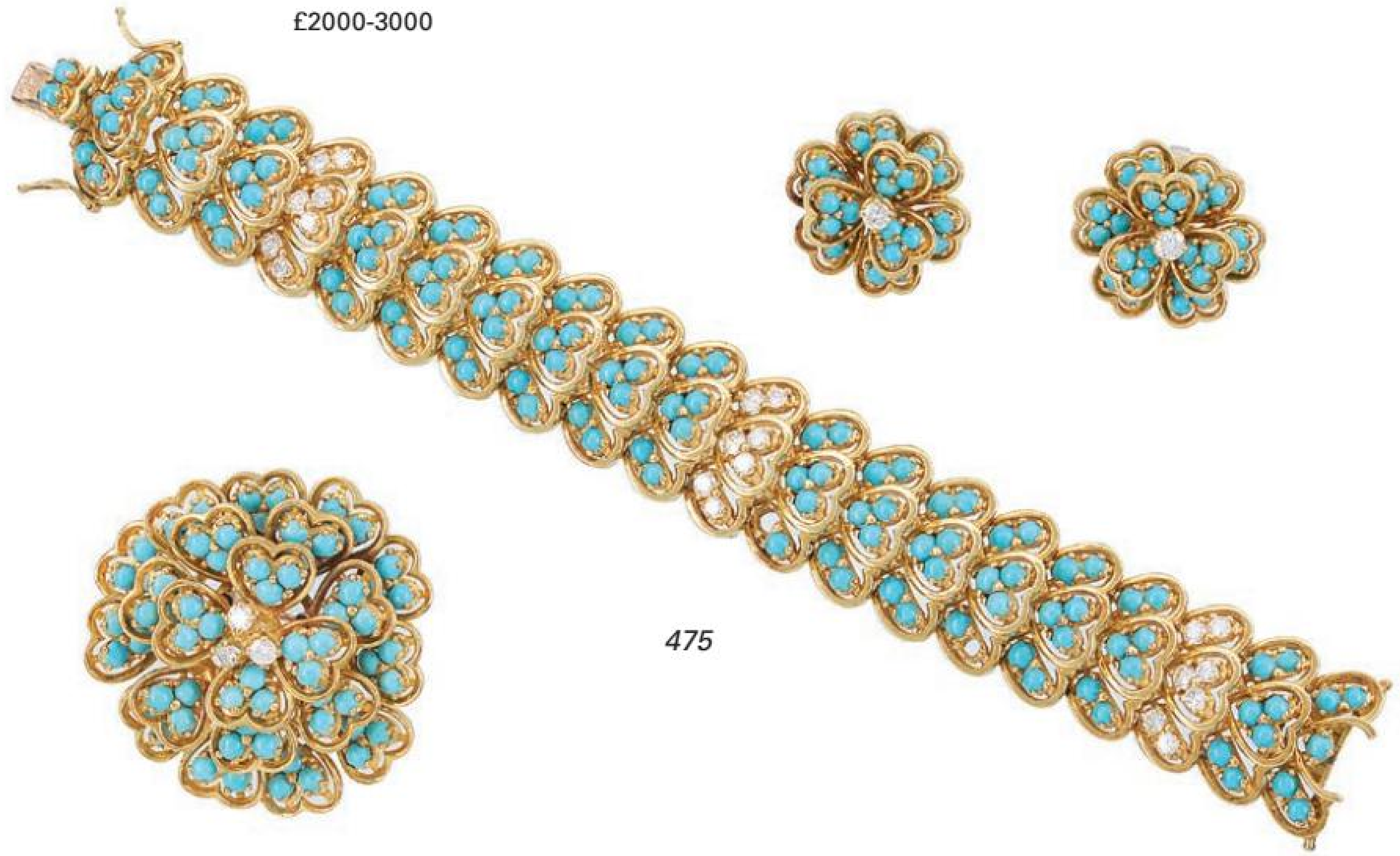
475

EIGHTEEN CARAT GOLD, TURQUOISE AND DIAMOND DEMI-PARURE, BEN ROSENFELD, CIRCA 1963

the articulated bracelet with rows of heart-shaped petals set with cabochon turquoises interrupted by three rows of brilliant-cut diamonds (two turquoises deficient), the matching pair of flowerhead ear clips centred by a brilliant-cut diamond, the matching brooch with three central brilliant-cut diamonds, London hallmarks, maker's mark BRLD, original turquoise leather case
bracelet length 190mm approximately
(4)

Ben Rosenfeld was designing from the 1950s to the 1970s. He was one of the few Hatton Garden based jewellers to attain a wider reputation. His gold jewellery often highlighted with turquoises or coloured stones and his animal brooches garnered an international clientèle. An example of his work, a gold and sapphire bracelet of 1960, may be found at the Victoria & Albert Museum (No.M.135-1987).

£2000-3000


475

476

AMETHYST AND SAPPHIRE NECKLACE

designed as a chain suspending slightly graduating briolette amethsyt beads linked by collet-set cabochon sapphires
length adjustable 500-520mm approximately

£1200-1500

477

GARNET LONGCHAIN

the carved filed curb links interspersed with collet-set oval garnets
length 710mm approximately

£1000-1200

478

PERIDOT NECKLACE

designed as a chain interspersed with collet-set circular peridots
length 720mm approximately

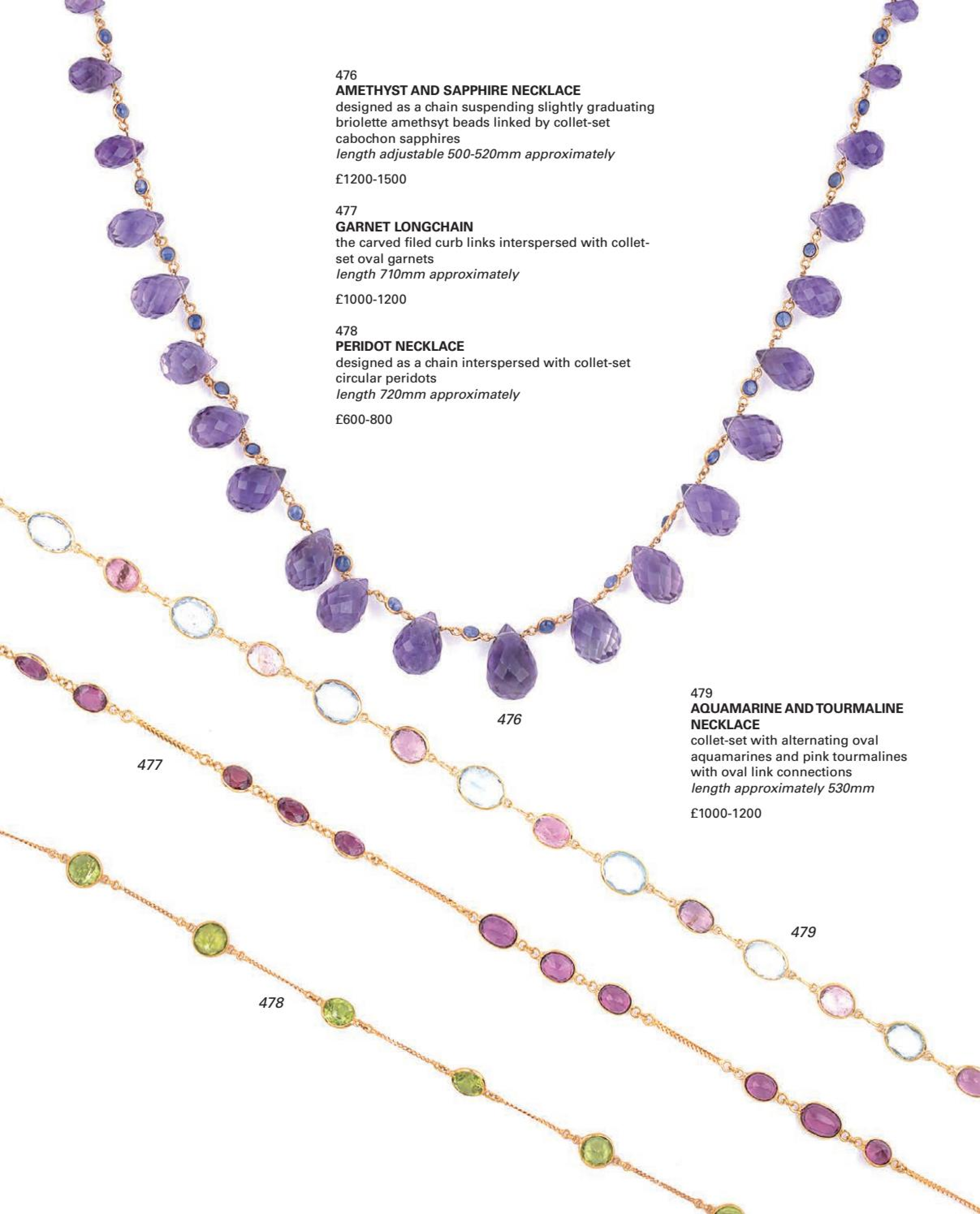
£600-800

479

AQUAMARINE AND TOURMALINE NECKLACE

collet-set with alternating oval aquamarines and pink tourmalines with oval link connections
length approximately 530mm

£1000-1200

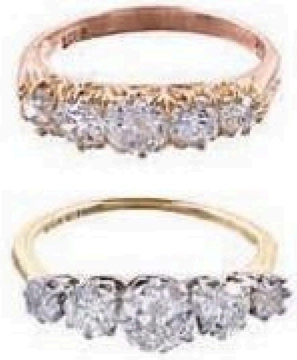


480

TWO FIVE-STONE DIAMOND RINGS

one with more graduating circular diamonds, the other with slightly graduating cushion-shaped and circular stones
size N and M½

£600-800



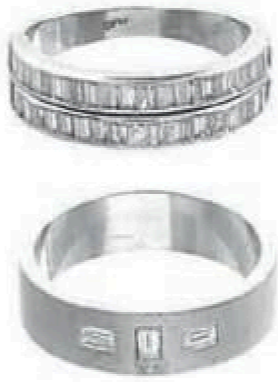
480

481

TWO DIAMOND BAND RINGS

a half eternity ring channel-set with two rows of baguette diamonds and a textured matt ring centrally set with a baguette diamond between two horizontally set similarly cut stones, London hallmarks for 2002
both size R

£300-400



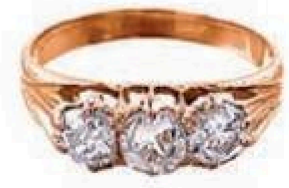
481

482

THREE-STONE DIAMOND RING

claw-set with three circular diamonds
size P

£800-1000



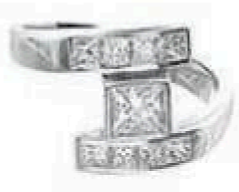
482

483

TWO DIAMOND ASYMMETRIC RINGS

one set to the centre with a collet-set princess-cut diamond with channel-set similarly cut stones above and below, the other with a brilliant-cut diamond mounted in an 18 carat bi-coloured gold mount, London hallmarks for 1998
size K and O respectively

£400-600



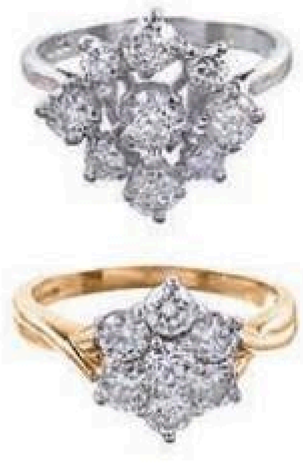
483 part

484

TWO DIAMOND CLUSTER RINGS

one with claw-set brilliant-cut diamonds between twisted shank shoulders, makers mark R.G., London hallmark, the other set with circular stones in a raised gallery mount
size N and M respectively

£300-500



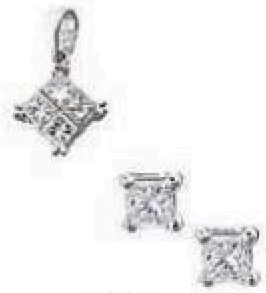
484

485

DIAMOND PENDANT AND EARRINGS

the kite shaped pendant set with four princess-cut diamonds, the pair of ear studs mounted with similarly cut stones, London hallmarks for 18 carat gold

£400-600



485

486

DIAMOND BROOCH, 1880s

of floral and foliate spray design set throughout with cushion shaped, circular and rose diamonds, leather case

52mm long

£400-600

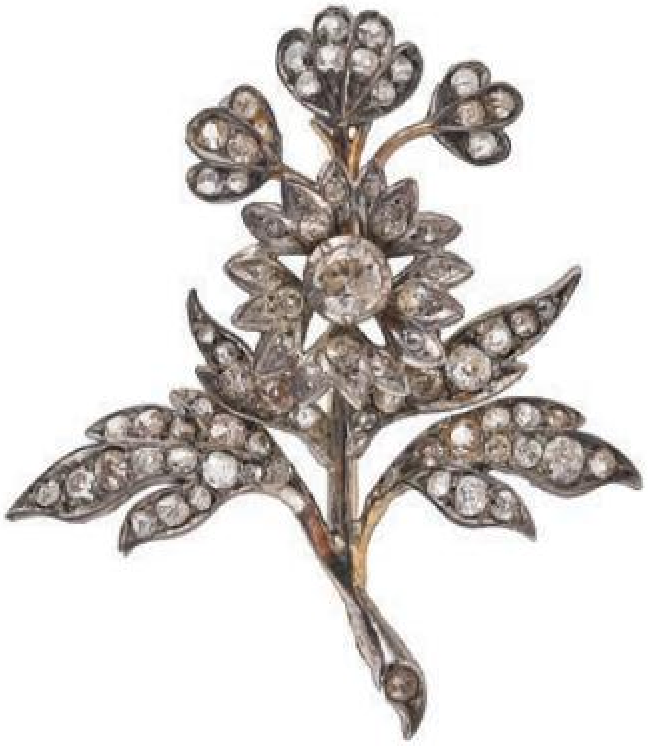
487

LADY'S DIAMOND WATCH, VERTEX, 1950s

the circular silvered dial with silver baton indicators within a single-cut diamond bezel between palmette motif shoulders similarly set on a textured link bracelet strap with deployant clasp, indistinct hallmark

length 155mm approximately

£200-300



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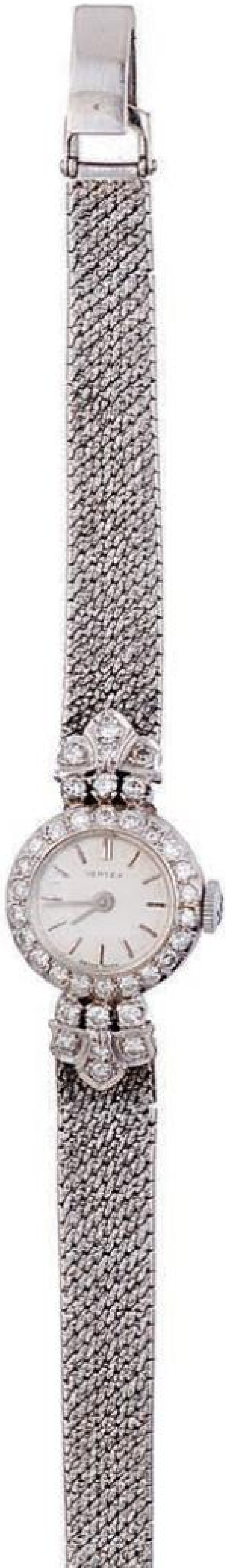


488

PAIR DIAMOND STUD EARRINGS

claw-set with brilliant-cut diamonds, hallmarked platinumn, makers mark LHG

£150-200

489

DIAMOND BROOCH, LATE 19TH CENTURY

designed as a six pointed star set throughout with circular diamonds

£1000-1500

490

SIX STONE DIAMOND RING, 1920s

set horizontally with four cushion shaped diamonds in millegrain settings with two central similarly cut stones set vertically

size T

£500-700

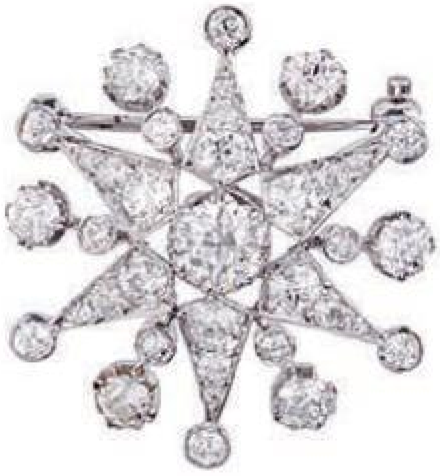
491

DIAMOND HAIR SLIDE

of abstract leaf design, set with a row brilliant-cut diamonds and a line of marquise-cut stones

length approximately 62mm

£800-1200



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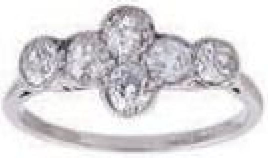

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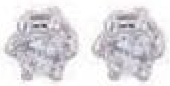

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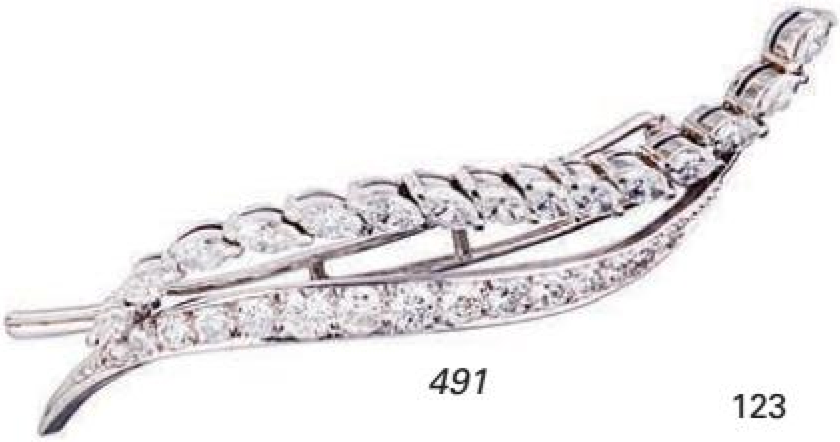

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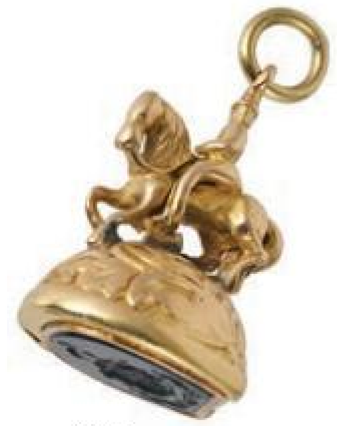


492

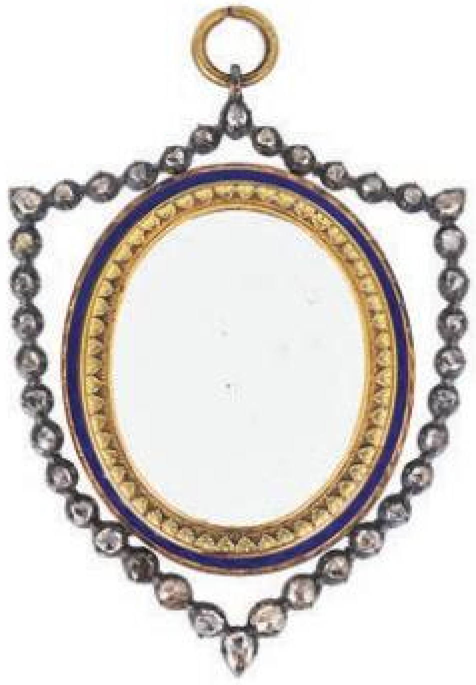
492

A VICTORIAN GOLD FOB SEAL, CIRCA 1865

formed as an equestrian figure on a scroll foliate mound, with horseshoe frame to the bloodstone matrix engraved with a coat of arms
3cm high excluding suspension ring

The arms are those of Walters.

£80-120



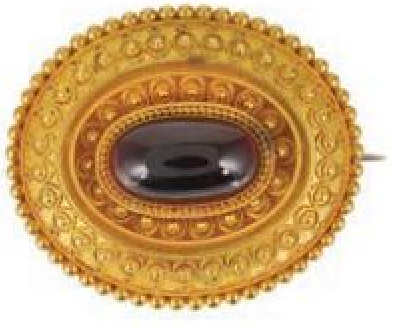
493

493

A GOLD, ENAMEL & DIAMOND FRAME, LATE 18TH CENTURY COMPOSITE

glazed oval aperture, gold bezel chased with acanthus leaves set in a blue enamel border within an openwork silver shield of rose-cut diamonds
8cm high including gilt-metal suspension ring

£400-600



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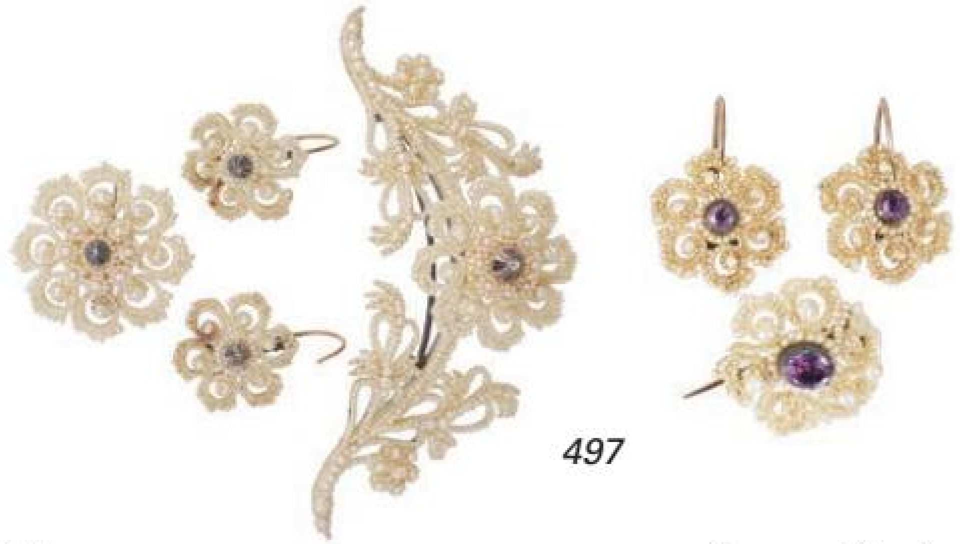


497

494 ~

GOLD, CORAL AND ENAMEL BRACELET, 1860s,

the chased cartouche with blue enamel border mounted with a carved coral cameo of a woman, on a flat link bracelet, *length approximately 170mm*; together with a **fausse-montre pendant,** decorated with engine-turning and foliate chasing, with EC monogram, opening to reveal a glazed compartment containing lock of hair, *diameter approximately 35mm*; and **a diamond ring,** *size L*
9.7gr, 15.2gr, 1.5gr respectively
(3)

Provenance: This jewellery was placed in a safety deposit box on 20th December 1877 by James Ellis at the London County & Westminster Bank, 130 Whitechapel High Street, London, remaining there for 120 years until removed by a direct descendent in 1997.

£300-400 *Illustrated on opposite page*

495

GOLD LONGCHAIN, 1860s

designed as a series of double circular links with open rectangular links between
length approximately 1260mm, 42gr

Provenance: This chain was placed in a safety deposit box on 20th December 1877 by James Ellis at the London County & Westminster Bank, 130 Whitechapel High Street, London, remaining there for 120 years until removed by a direct descendent in 1997.

£600-900 *Illustrated on opposite page*

496

GOLD AND GARNET BROOCH, RETAILED BY J.W. BENSON, LONDON, 1860s

the oval foiled carbuncle within a domed surround decorated with granulated and rope work detailing, glazed compartment to reverse, unmarked, in original shaped red morocco fitted case with gilt printed label
length approximately 18mm

Provenance: This brooch was placed in a safety deposit box on 20th December 1877 by James Ellis at the London County & Westminster Bank, 130 Whitechapel High Street, London, remaining there for 120 years until removed by a direct descendent in 1997.

£200-300

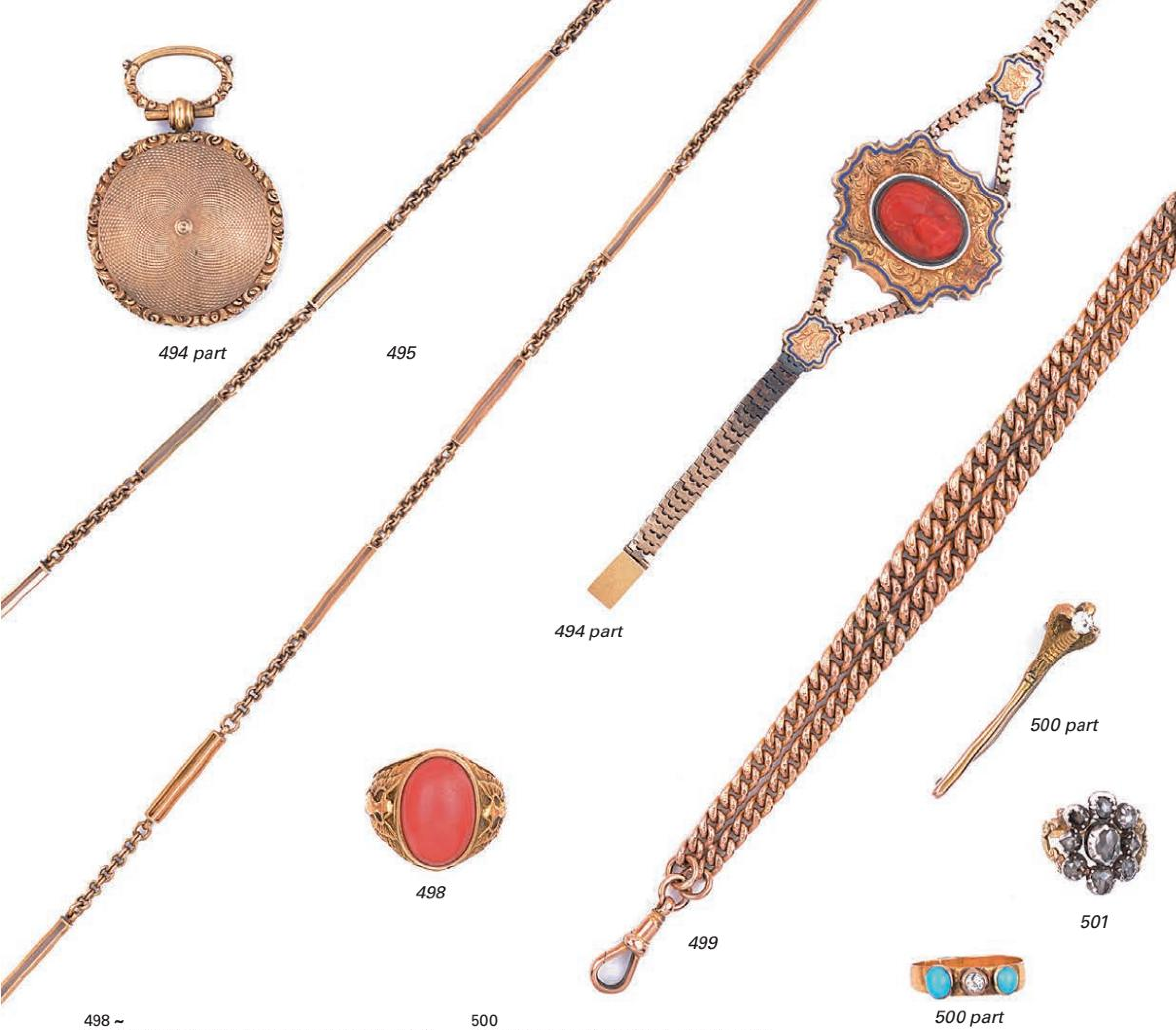
497

TWO DEMI-PARURES OF SEED PEARL JEWELLERY, 1840s

one parure comprising a large corsage brooch with central 'en tremblant' flower set with a rose diamond within a floral and foliate surround, together with a pair of matching earrings and a flower head brooch (two pearls detached), in a fitted red leather box; the other set comprising a floral brooch with a central foiled purple paste and a pair of matching earrings, in a fitted domed Burgundy leather box from J.W. Benson
(7)

Provenance: This jewellery was placed in a safety deposit box on 20th December 1877 by James Ellis at the London County & Westminster Bank, 130 Whitechapel High Street, London, remaining there for 120 years until removed by a direct descendent in 1997.

£200-300



498 ~

TWENTY-TWO CARAT GOLD AND CORAL RING, EARLY 20TH CENTURY

the oval coral collet-set between shoulders of feathered wing design, Birmingham hallmarks date letter indistinguishable, makers mark HMJ
size U½

£300-400

499

A NINE CARAT GOLD FOB CHAIN / BRACELET

double graduated filed curb links, hallmark, maker's mark WHW Ltd
length185mm, approximately, 29gr

£300-400

500

COLLECTION OF ANTIQUE JEWELLERY

comprising: a sapphire and diamond pierced bar brooch, circa 1900; a gold claw pin holding a circular diamond; a sapphire and circular-cut diamond pendant; a collet-set cabochon turquoise and circular-cut diamond ring, Birmingham hallmarks for 1859
size R
(4)

£400-600

501

DIAMOND RING, EARLY NINETEENTH CENTURY

of cluster design mounted with foil backed, collet-set rose diamonds between carved foliate shoulders (one diamond deficient)
size M

£100-150

End of Sale

Next Sale 6 June 2018 | Closing end March 2018

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1. **Introduction**
   (a) The contractual relationship of Matthew Barton Ltd and Sellers with prospective Buyers is governed by:
   (i) these Conditions of Business for Buyers;
   (ii) the Conditions of Business for Sellers displayed in the saleroom and available from Matthew Barton Ltd;
   (iii) Matthew Barton Ltd's Authenticity Guarantee;
   (iv) any additional notices and terms printed in the sale catalogue, in each case as amended by any saleroom notice or auctioneer's announcement.
   (b) As auctioneer, Matthew Barton Ltd acts as agent for the Seller. Occasionally, Matthew Barton Ltd may own or have a financial interest in a lot.

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"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, including a Buyer's principal when bidding as agent;
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"MBL" means Matthew Barton Ltd., Auctioneers, 25 Blythe Road London W14 0PD, company number 6504692.
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"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;
"Hammer Price" is the highest bid for the property accepted by the auctioneer at the auction or the post auction sale price;
"Purchase Price" is the Hammer Price plus applicable Buyer's Premium and Buyer's Expenses;
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   (a) MBL's knowledge of lots is partly dependent on information provided by the Seller and MBL is unable to exercise exhaustive due diligence on each lot. Each lot is available for examination before sale. Bidders are responsible for carrying out examinations and research before sale to satisfy themselves over the condition of lots and accuracy of descriptions.
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   (b) MBL advises Bidders to attend the auction, but MBL will endeavour to execute absentee written bids provided that they are, in MBL's opinion, received in sufficient time and in legible form.
   (c) When available, written and telephone bidding is offered as a free service at the Bidder's risk and subject to MBL's other commitments; MBL is therefore not liable for failure to execute such bids. Telephone bidding may be recorded.

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7. **Conduct of the Auction**
   (a) The auctioneer has discretion to refuse bids, withdraw or re-offer lots for sale (including after the fall of the hammer) if (s)he believes that there may be an error or dispute, and may also take such other action as (s)he reasonably deems necessary.
   (b) The auctioneer will commence and advance the bidding in such increments as (s)he considers appropriate and is entitled to place bids on the Seller's behalf up to the Reserve Price for the lot, where applicable.
   (c) Subject to Condition 7(a), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer.
   (d) Any post-auction sale of lots shall incorporate these Conditions of Business.

8. **Payment and Collection**
   (a) Unless otherwise agreed in advance, payment of the Purchase Price is due in pounds sterling immediately after the auction (the "Payment Date").
   (b) Title in a lot will not pass to the Buyer until MBL has received the Purchase Price in cleared funds. MBL will generally not release a lot to a Buyer before payment. Earlier release shall not affect passing of title or the Buyer's obligation to pay the Purchase Price, as above.
   (c) The refusal of any licence or permit required by law, as outlined in Condition 6, shall not affect the Buyer's obligation to pay for the lot, as per Condition 8(a).
   (d) The Buyer must arrange collection of lots within 10 working days of the auction. Purchased lots are at the Buyer's risk from the earlier of (i) collection or (ii) 10 working days after the auction. Until risk passes, MBL will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price actually paid by the Buyer. MBL's assumption of risk is subjected to the exclusions detailed in Condition 5(d) of the Conditions of Business for Sellers.
   (e) All packing and handling of lots is at the Buyer's risk. MBL will

not be liable for any acts or omissions of third party packers or shippers

9. Remedies for non-payment

Without prejudice to any rights that the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within 5 working days of the auction, MBL may in its sole discretion exercise 1 or more of the following remedies:-

(a) Store the lot at its premises or elsewhere at the Buyer's sole risk and expense;
(b) Cancel the sale of the lot;
(c) Set off any amounts owed to the Buyer by MBL against any amounts owed to MBL by the Buyer for the lot;
(d) Reject future bids from the Buyer;
(e) Charge interest at 4% per annum above HSBC Bank Plc base Rate from the Payment Date to the date that the Purchase Price is received in cleared funds;
(f) Re-sell the lot by auction or privately, with estimates and reserves at MBL's discretion, in which case the Buyer will be liable for any shortfall between the original Purchase Price and the amount achieved on re-sale, including all costs incurred in such re-sale;
(g) Exercise a lien over any Buyer's Property in MBL's possession, applying the sale proceeds to any amounts owed by the Buyer to MBL. MBL shall give the Buyer 14 days written notice before exercising such lien;
(h) Commence legal proceedings to recover the Purchase Price for the lot, plus interest and legal costs;
(i) Disclose the Buyer's details to the Seller to enable the Seller to commence legal proceedings.

10. Failure to collect purchases

(a) If the Buyer pays the Purchase Price but does not collect the lot within 20 working days of the auction, the lot will be stored at the Buyer's expense and risk at MBL's premises or in independent storage .
(b) If a lot is paid for but uncollected within 6 months of the auction, following 60 days written notice to the Buyer, MBL will re-sell the lot by auction or privately, with estimates and reserves at MBL's discretion. The sale proceeds, less all MBL's costs, will be forfeited unless collected by the Buyer within 2 years of the original auction.

11. Data Protection

(a) MBL will use information supplied by Bidders or otherwise obtained lawfully by MBL for the provision of auction related services, client administration, marketing and as otherwise required by law.
(b) By agreeing to these Conditions of Business, the Bidder agrees to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in Condition 11(a) and to Sellers as per Condition 9(i).

12. Miscellaneous

(a) All images of lots, catalogue descriptions and all other materials produced by MBL are the copyright of MBL.
(b) These Conditions of Business are not assignable by any Buyer without MBL's prior consent, but are binding on Bidders' successors, assignees and representatives.
(c) The materials listed in Condition 1(a) set out the entire agreement between the parties.
(d) If any part of these Conditions of Business be held unenforceable, the remaining parts shall remain in full force and effect.
(e) These Conditions of Business shall be interpreted in accordance with English Law, under the exclusive jurisdiction of the English Courts, in favour of MBL.

Matthew Barton Ltd's Authenticity Guarantee

If Matthew Barton Ltd sells an item of Property which is later shown to be a "Counterfeit", subject to the terms below Matthew Barton Ltd. will rescind the sale and return the Buyer the total amount paid by the Buyer to Matthew Barton Ltd. for that Property, up to a maximum of the Purchase Price.

The Guarantee lasts for one (1) year after the date of the relevant auction, is for the benefit of the Buyer only and is non-transferable.

"Counterfeit" means an item of Property that in Matthew Barton Ltd's reasonable opinion is an imitation created with the intent to deceive over the authorship, origin, date, age, period, culture or source, where the correct description of such matters is not included in the catalogue description for the Property.

Property shall not be considered Counterfeit solely because of any damage and/or restoration and/or modification work (including, but not limited to, recolouring, tooling or repatinating.

Please note that this guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions;
(ii) the only method of establishing at the date of the sale that the item was a Counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical; or likely to have caused damage to or loss in value to the Property (in Matthew Barton Ltd's reasonable opinion)
(iii) there has been no material loss in value of the Property from its value had it accorded with its catalogue description.

To claim under this guarantee the Buyer must:-

(i) notify Matthew Barton Ltd in writing within one (1) month of receiving any information that causes the Buyer to question the authenticity or attribution of the Property, specifying the lot number, date of the auction at which it was purchased and the reasons why it is believed to be Counterfeit; and
(i) return the Property to Matthew Barton Ltd in the same condition as at the date of sale and be able to transfer good title in the Property, free from any third party claims arising after the date of the sale.

Matthew Barton Ltd has discretion to waive any of the above requirements. Matthew Barton Ltd may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the relevant field and acceptable to Matthew Barton Ltd. Matthew Barton Ltd shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Matthew Barton Ltd decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports, provided always that the costs of such reports have been approved in advance and in writing by Matthew Barton Ltd.

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